Bonhams

The Marsh Collection: Art for the Literati (Part IV)

New Bond Street, London | 6 November 2025

Lot 5 (detail)

The Marsh Collection: Art for the Literati (Part IV)

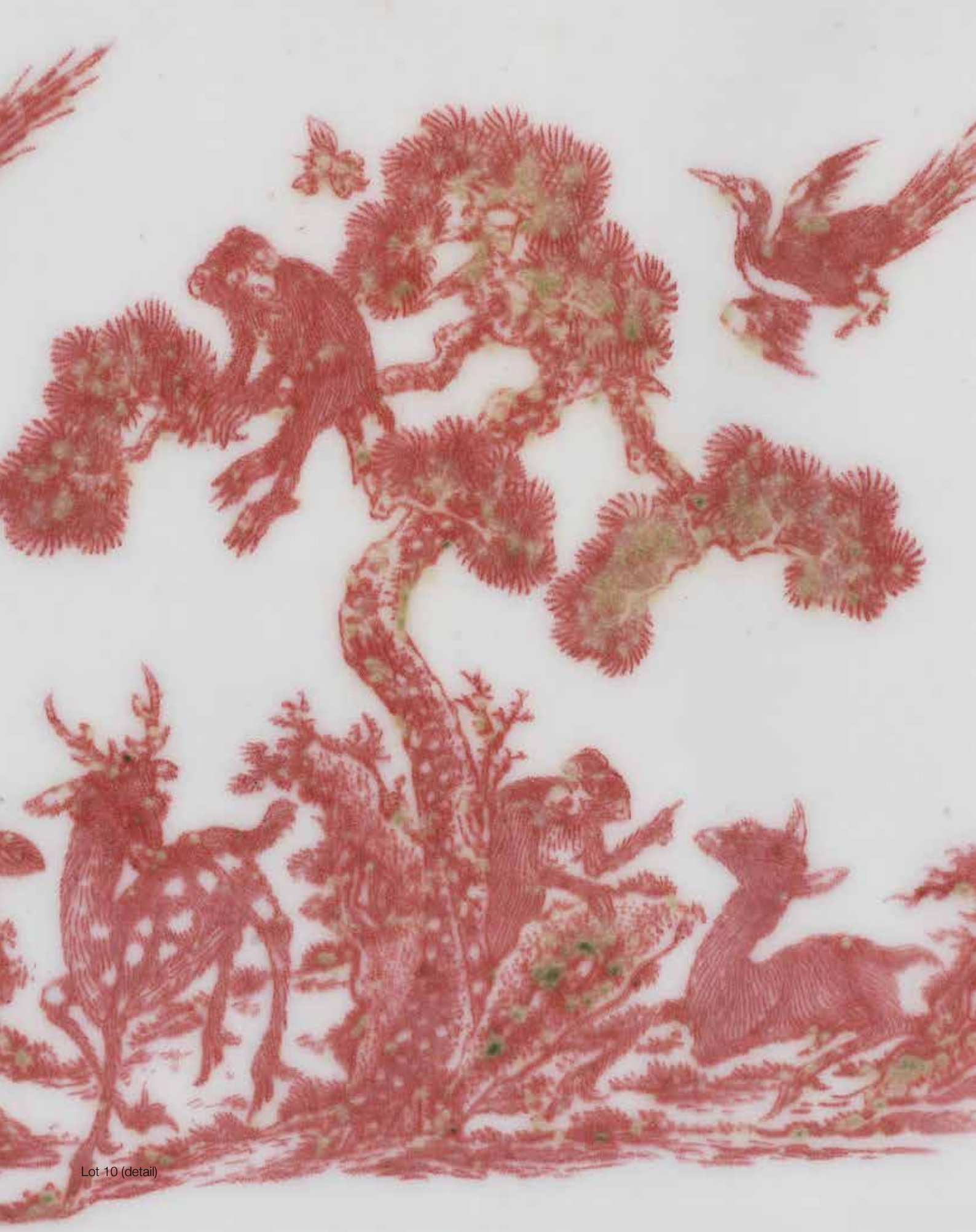
New Bond Street, London | Thursday 6 November 2025 at 10am

VIEWING

Sunday 2 November at 11am - 5pm
Monday 3 November at 9am - 7pm
Tuesday 4 November at 9am - 6pm
Wednesday 5 November at 9am - 4:30pm

LECTURE

Dr Edward Luper
101 New Bond Street
Sunday 2 November at 4pm



Lot 10 (detail)

The Marsh Collection: Art for the Literati (Part IV)

New Bond Street, London | Thursday 6 November 2025 at 10am

BONHAMS

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SALE NUMBER

31706
Lots 1 - 31

GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART

Asaph Hyman

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ILLUSTRATIONS

Front cover: lot 8
Back cover: lots 14, 12, 5, 10, 29

VIEWING

Sunday 2 November,
11am - 5pm
Monday 3 November,
9am - 7pm
Tuesday 4 November,
9am - 6pm
Wednesday 4 November,
9am - 4:30pm

We would like to thank Joyce Jenkins and James Hatcher for the design of the catalogue.

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Lot 7 (detail)

Collecting during a 'golden age'

Looking at the dates when many of these pieces were purchased, we find ourselves transported back to a 'golden age' for collectors who were fortunate to be able to visit so many knowledgeable London dealers during that period. These dealers, in stark contrast to today, were spoiled by the availability of Chinese art at that time.

It is an era we are unlikely to see again, as the opportunity to buy pieces of the quality and rarity offered in these Marsh auctions diminishes.

It is a tribute to Sam and Marion's enthusiasm, eye for quality, and sheer love of collecting that this, the fourth sale of their collection, maintains the same high standard as the previous three. They certainly took full advantage of the 'golden age' during which they assembled much of their collection.

I am sure that they would never have imagined that the gift of a wooden brushpot given to Sam by Marion on his 30th birthday would lead them to form one of the most important collections of Chinese art for the literati.

Sam and Marion's love of brushpots, no doubt kindled by that birthday gift, remained with them throughout their collecting journey. This enduring passion eventually inspired Sam to write his book *Brushpots: A Collectors View*, in which over one hundred brushpots from the Marsh collection are beautifully illustrated.

Here we can read about all aspects of these brushpots in their differing mediums, from potting and carving to their various shapes and glazes. Sam also describes the stylistic changes and innovations that evolved during the 17th and early 18th centuries, which help us to date these pieces.

The enjoyment of these brushpots is further enhanced by Sam's relating of the fascinating iconography behind the narrative themes that inspired the artists who decorated these pieces. My personal favourite in this auction is 'washing the elephant', which is depicted on two of the brushpots (Lots 5 and 14).

Sam and Marion are two of very few people to have lived with, handled, and compared such a large and varied selection of brushpots as well as other 17th century ceramics. They have also closely followed the evolving scholarship in this area, and as such, it is most informative to read in Sam's book his conclusions and reasoning behind their dating, which in the case of 'transitional' porcelain has often divided opinion.

Remarkably, there are two pieces in this auction that bear the four-character mark of the Kangxi Emperor. One is a brushpot that I sold to Sam and Marion in 2000 (Lot 19), and the other is a stem cup (Lot 25) that they purchased in 1996 from their dear friend and mentor, the late Adrian Joseph.

Sam discusses the commonality between these two pieces in his book and his reasoning for the appearance of the rare four-character Kangxi mark on them. Stylistically, he notes that 'This cup relates very closely in decoration and colour to our brushpot' also 'the main scene is bounded at the top by a chevron border, exactly like that on the little cup'. In conclusion, and after discussing various related pieces, Sam dates them to around 1670.

It is an interesting coincidence that this Kangxi marked stem cup was once in the collection of P.J. Donnelly, who was celebrated for his book 'Blanc de Chine', as we have in this auction one of the finest blanc-de-Chine pieces I have ever handled (Lot 8).

This delightfully modelled reclining figure, signed by the great master He Chaozong, was purchased from the S. Marchant & Son *Blanc-de-Chine* exhibition in 1994. It embodies the ability of this legendary potter to infuse in his signed figures a serenity and sensitivity no other maker at Dehua could achieve.

This purchase of a figural piece in blanc-de-Chine was wholly unrelated to Sam and Marion's acquisitions up to that point and, in fact, remained the only porcelain figural piece in their collection.

I remark on this because it illustrates, as I have mentioned before, what a natural eye for quality they have, it is quite a leap from being a buyer of predominantly brushpots, vases, and dishes to buying a blanc-de-Chine figure, and it is of great credit to them that with no knowledge in that area they were able to pick out such a gem.

I believe that auctions such as The Marsh Collection will be looked back upon by today's collectors as the end of another 'golden age' - when collections such as this, assembled over many years with such a passion for the pieces and bought from dealers who shared that passion, came to the market.

John Berwald
London, September 2025

收藏於「黃金時代」

從這些作品的購藏時間來看，我們會發現自己回到了那個收藏家的「黃金時代」。他們很幸運，能夠在那個時期與如此多學識淵博的倫敦古董商交遊。與今日形成強烈對比的是，不少中國藝術品對當時的倫敦商人來說可謂是「唾手可得」。

如此辰光今天已很難再現，可以買到在品相和珍稀性方面與墨一閑珍藏比肩的藏品的機會也愈加少見了。

即使這已是墨一閑珍藏的第四場拍賣了，得益於墨氏夫婦對品質的追求和對收藏的熱愛，上拍的藏品依然保持了一以貫之的高水準。畢竟，他們大部分的收藏正是建立於所謂的「黃金時代」。

可以肯定的是，墨氏夫婦不曾會預計到，墨夫人瑪莉安贈予先生墨一閑的30歲生日禮物——一座木雕筆筒——會引領他們建立如此重要的一批中國文玩藝術收藏。

墨氏夫婦對筆筒的熱愛無疑源自那一份生日禮物，並一直伴隨著他們的收藏歷程。這種持久不衰的熱情最終促使墨氏撰寫了Brushpots: A Collectors View（筆筒淵鑑：收藏家的隨心所悟）一書，以向世人介紹他珍藏的一百多件筆筒。

在該書中，我們可以細賞這些不同材質的筆筒的每一個面向：它們的塑造、雕工、形制，以及釉色。墨氏同時也描述了17至18世紀初時陶瓷風格的轉變和創新，這對藏品的斷代十分有幫助。

墨氏對筆筒上的圖像的釋讀更增添了鑑賞其藏品的樂趣。這些引人入勝的裝飾背後常有著深刻敘事主題，這往往也是促使工匠們採用它們的原因。而我至愛的拍品莫過於兩件繪有瑞象的筆筒（拍品5號及14號）。

甚少有人如墨氏夫婦般，和如此龐大且豐富的筆筒收藏及其他17世紀陶瓷藏品相知相伴過。並且由於他們一直密切關切著該領域的研究發展，墨氏著作中關於其藏品斷代的論述也頗有見地，畢竟關於所謂「轉變期」的瓷器仍有不少的爭議。

值得注意的是，本場拍賣中有兩件作品帶有康熙四字款。一件是我在2000 年售予墨氏夫婦的筆筒 （拍品號 19），另一件是他們在 1996 年從已故的摯友和導師 Adrian Joseph 處購得的高足杯 （拍品號 25）。

墨氏曾在其書中論及這兩件作品的相似之處以及他對罕見的康熙四字款的推敲。他認為，「這件高足杯在裝飾和顏色上都與我們的筆筒十分類似」，並且「（筆筒上）的主場景上方有著三角形的刻畫線邊框，這與高足杯上的處理手法如出一轍。 」在與更多的作品對比之後，墨氏最終認定這兩件是1670年左右的作品。

有趣的巧合是，這件康熙款的高足杯曾是唐納利（P. J. Donnelly）舊藏。唐氏最為人稱頌是其著作Blanc de Chine（中國白）。而本場拍賣中亦有一件我所經手過的最精美的白瓷作品（8號拍品）。

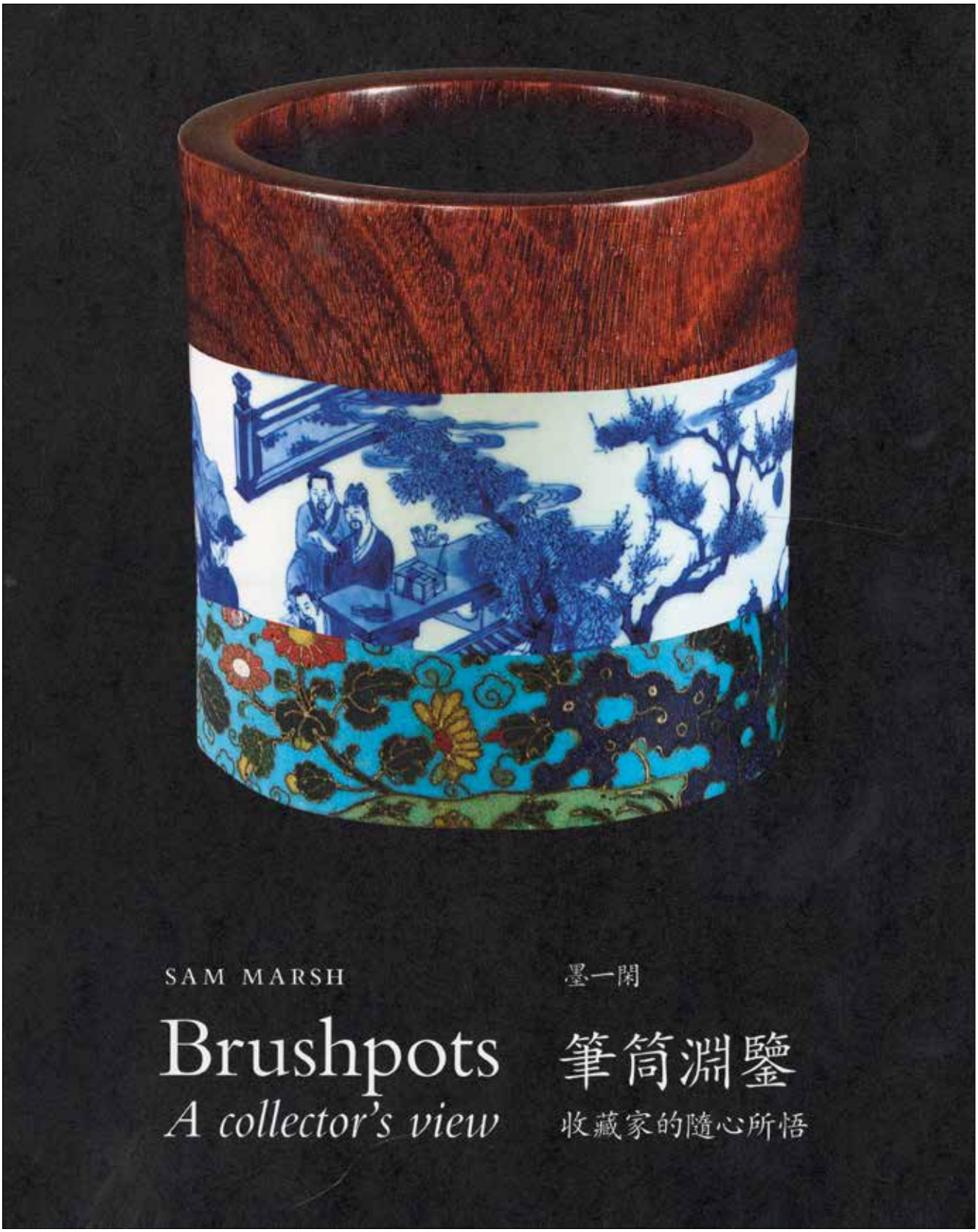
這件由瓷藝巨匠何朝宗親署款識的白瓷臥像，是在1994 年從馬錢特氏（ S. Marchant & Son）的Blanc De Chine 展會上購得的。這位傳奇工匠的精湛功力，總是可以為帶有其款識的人像注入了其他德化窯產品難以企及的細膩和祥和感。

這件白瓷人像在當時和墨氏夫婦的其他藏品截然不同，並且直到今天仍然是他們收藏中唯一的人像作品。

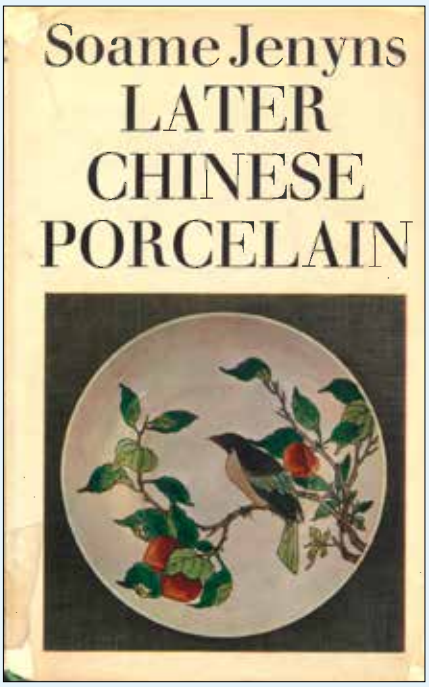
我特別提到這點是因為，這件人像作品正正彰顯了我之前所提及的墨氏夫婦的慧眼。畢竟他們收藏的大宗是筆筒、瓶、盤等，購入白瓷人像可說是相當大膽的舉動。但他們卻仍能在對該領域所知甚少的情況下鑑識出這件珍品，著實讓人欽佩。

我由衷地相信，當如今的藏家回望過去的時候，他們會將墨一閑珍藏在拍賣市場的出現銘記為另一個「黃金時代」的終結——只有在這樣的時代，我們才會看到這類由買賣雙方以多年熱情共同澆築而成的收藏出現在市場上。

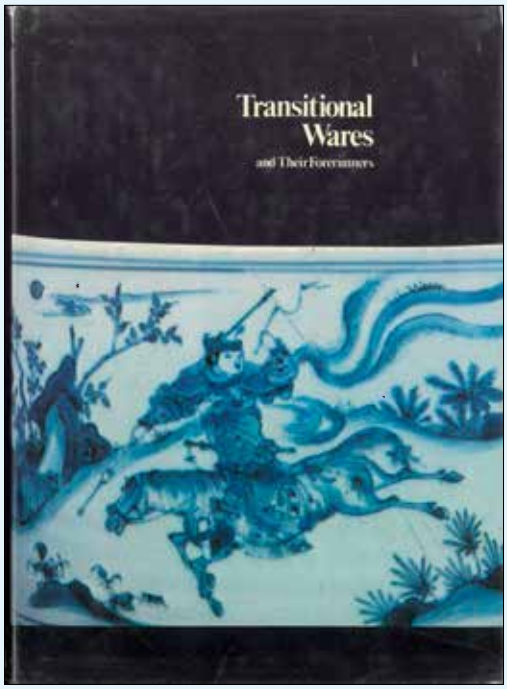
John Berwald
London, September 2025


SAM MARSH
墨一閑
Brushpots
A collector's view
筆筒淵鑒
收藏家的隨心所悟

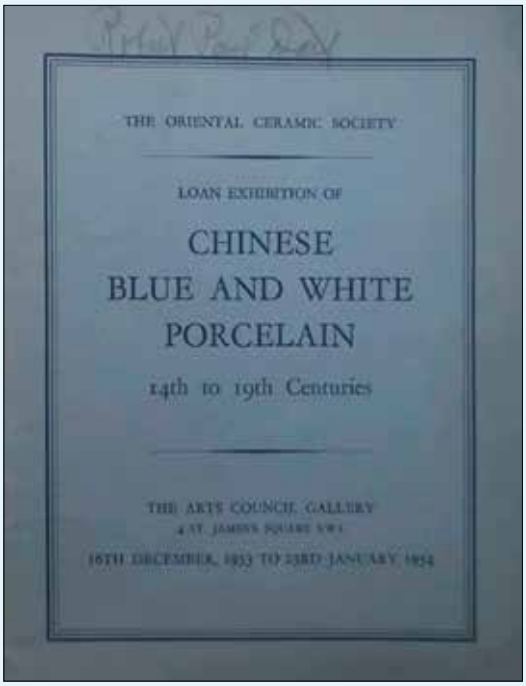
Publications Illustrating Lots from the Marsh Collection (Part IV)



S.Jenyns, *Later Chinese Porcelain: The Ch'ing Dynasty (1644-1912)*, London, 1951 (Lot 25)



The Oriental Ceramic Society of Hong Kong, *Transitional Wares and their Forerunners*, Hong Kong, 1981 (Lot 23)



The Oriental Ceramic Society, *Chinese Blue and White Porcelain: 14th to 19th Centuries*, London, 1953 (Lot 25)

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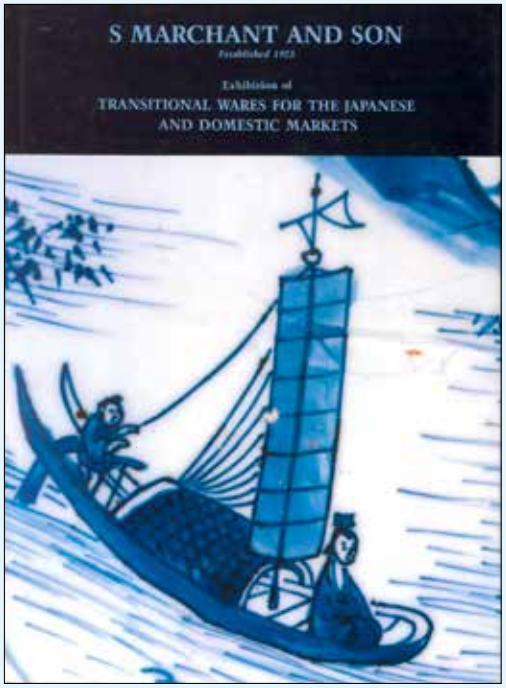
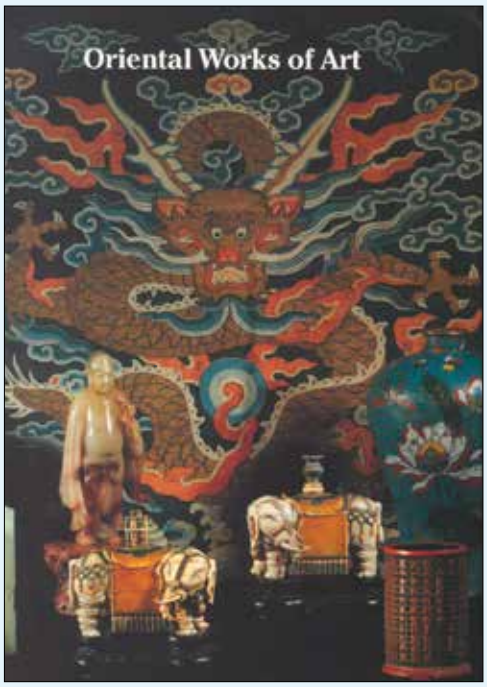
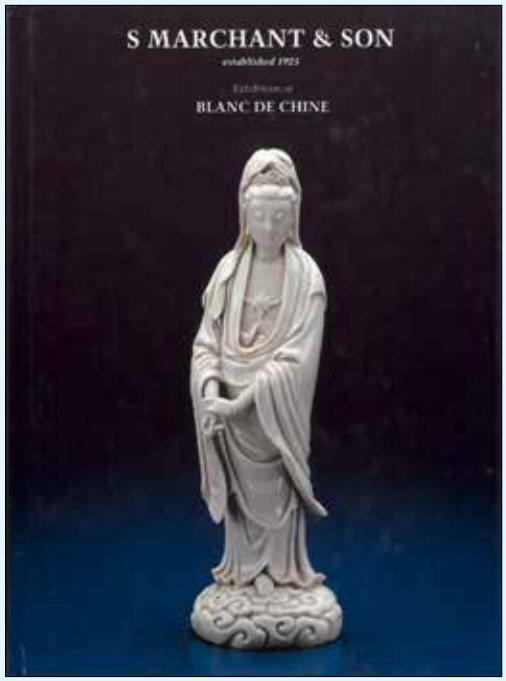


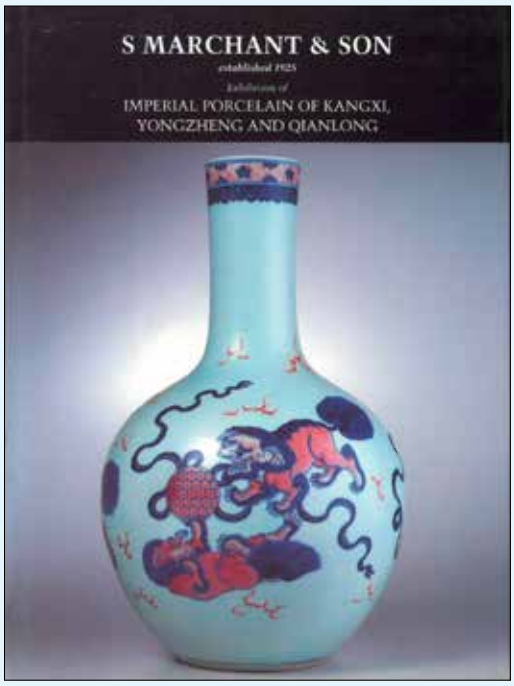
S. Marchant & Son, *Transitional Wares for the Japanese and Domestic Markets*, London, 1989 (Lot 11)



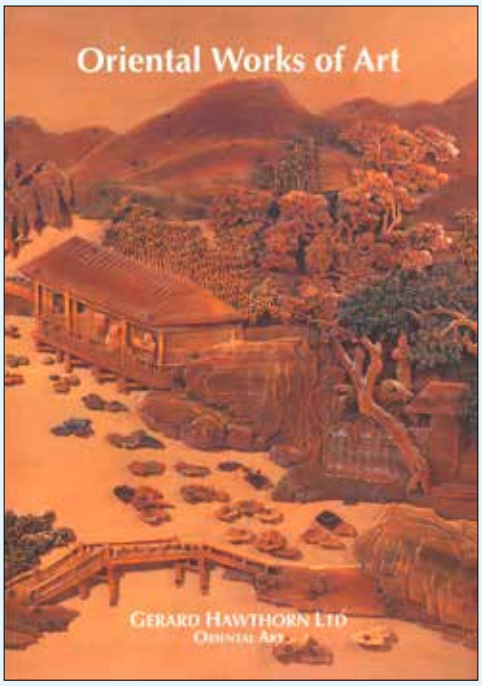
The Oriental Art Gallery Ltd, *Oriental Works of Art*, London, 1993 (Lot 12)



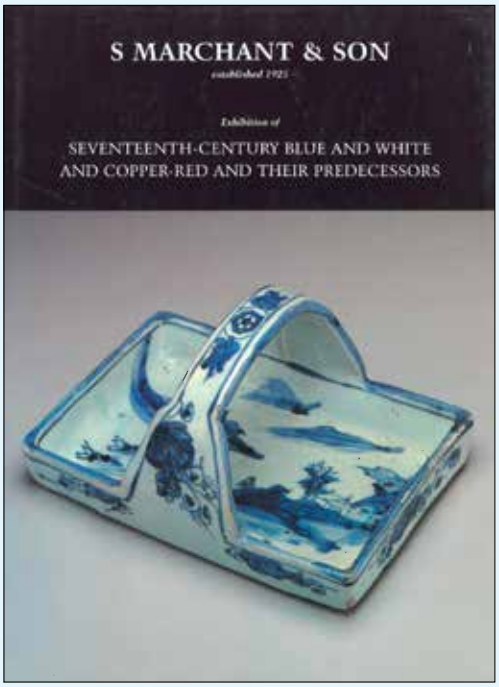
S. Marchant & Son, *Blanc De Chine*, London, 1994 (Lot 8)



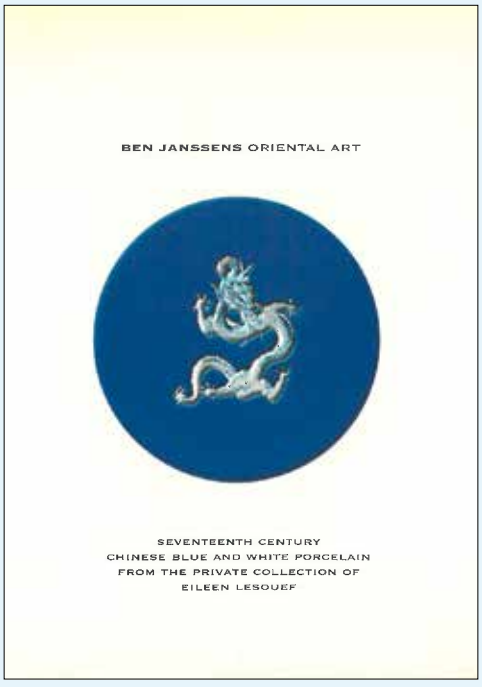
S. Marchant & Son, *Imperial Porcelain of Kangxi, Yongzheng and Qianlong*, London, 1996 (Lot 30)



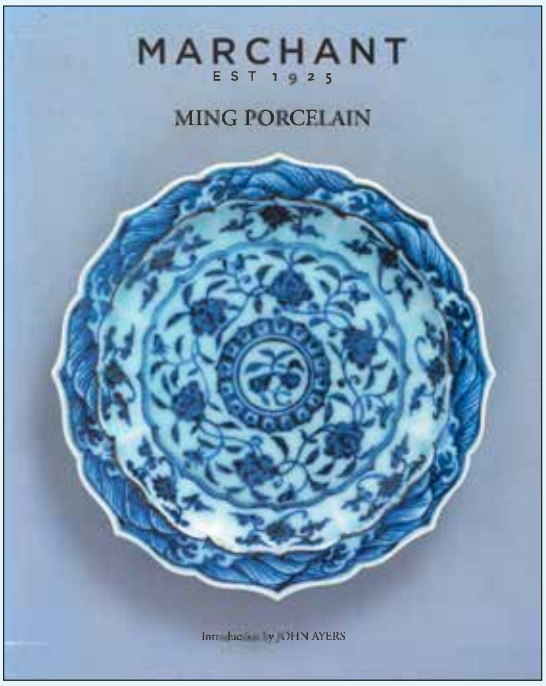
Gerard Hawthorn Ltd. Oriental Art, *Oriental Works of Art*, London, 1998 (Lot 29)



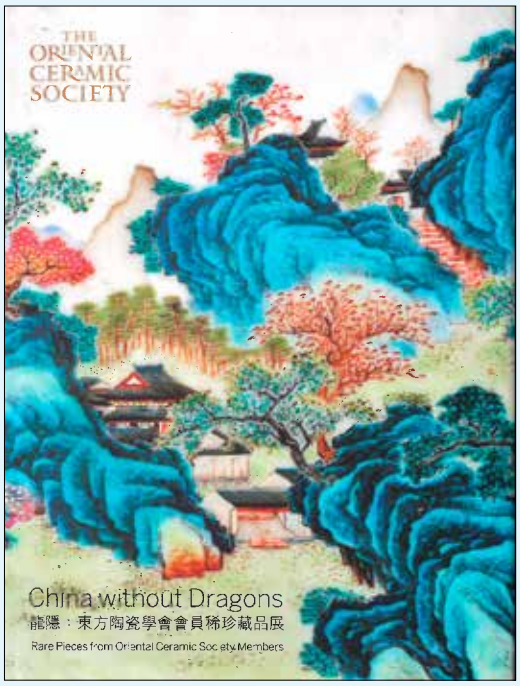
S. Marchant & Son, *Seventeenth-Century Blue and White and Copper-Red and their Predecessors*, London, 1997 (Lots 7 and 14)



Ben Janssens Oriental Art, *Seventeenth century Chinese blue and white porcelain from the private collection of Eileen Lesouef*, London, 1999 (Lots 17 and 22)

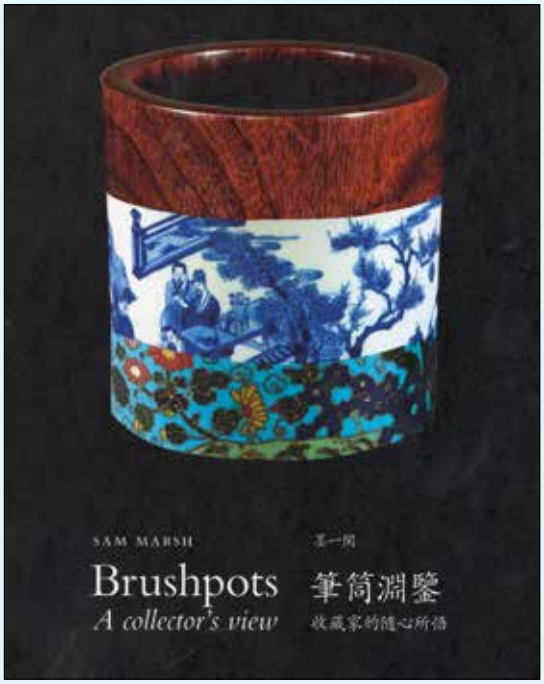


S. Marchant & Son, *Ming Porcelain*, London, 2009 (Lot 2)



The Oriental Ceramic Society, *China Without Dragons: Rare Pieces from Oriental Ceramic Society Members*, London, 2016 (Lots 8, 9, and 25)

Roger Keverne Ltd., *Summer Exhibition*, London, 2012 (Lot 15)



S.Marsh, *Brushpots: A Collector's Vision*, Hong Kong, 2021 (Lots 5, 8, 10, 12, 14, 16, 19, 20, 21, 24, 26, 28 and 29)

Washing Illusions: Elephants and Literati Imagination in Ming/Qing Porcelain

Dr Edward Luper

Fig.1. Brushpot with 'washing an elephant' scene, mid-17th century. Image courtesy of the Metropolitan Museum of Art, New York

Elephants on Transitional-period porcelain may at first glance appear whimsical or exotic, appealing to us for their size, gentle demeanour and intelligence, but they in fact speak directly to some of the most pressing philosophical and cultural questions facing China during the late Ming and early Qing dynasties. At a time when the boundaries between reality and illusion were being urgently interrogated, whether in Tang Xianzu's dream-cycle plays such as *The Peony Pavilion (Mudan ting)*, or in literati discourse on sincerity and selfhood, the image of the elephant being washed offered a potent visual allegory. In Buddhist terms, the elephant symbolises the deluded mind, large and powerful but obscured by illusion (the words for 'elephant' and 'illusion' in Chinese being homophones); to wash the elephant is to cleanse perception, to peel away the false layers of the world and see things as they truly are. This was not merely a religious metaphor, but an ontological response to a deeper cultural crisis. As Neo-Confucian ideals faltered under the weight of political collapse and moral ambiguity, many scholars turned toward Buddhist-inflected ideas of authenticity, introspection and detachment. The elephant, washed, scrubbed, and sometimes simply resting, became an emblem of that yearning: for clarity in a broken world, for purity amid corruption, and perhaps even for the self-cultivation that allowed one to survive.

i) Illusion and Authenticity: The Cultural Roots of the Washed Elephant Motif

To understand why the motif of a washed elephant resonated so powerfully in late Ming and early Qing porcelain (see figs.1 and 2), one must first grasp the cultural climate from which it emerged, a world increasingly preoccupied with illusion, authenticity and emotional truth. Nowhere is this more vividly expressed than in the plays of Tang Xianzu (1550–1616), often called the 'Shakespeare of China'.[1] In his celebrated masterpiece *The Peony Pavilion (Mudan ting)*, a young woman, Du Liniang, dreams of a lover so vividly that she wastes away from longing and dies, only to be revived after her dream lover, Liu Mengmei, falls in love with her portrait and journeys into the underworld to bring her back (see fig.3). In this world, emotion transcends death, and love gives shape to reality.[2] The play is a supreme celebration of *qing* (情), loosely but imperfectly translated as emotion, feeling, and authentic self-expression: a value that came to define much of late Ming literati and artistic culture.[3]

[1] Tian Yuan Tan, et al., *1616: Shakespeare and Tang Xianzu's China*, London, 2016

[2] Tang Xianzu, *The Complete Dramatic Works of Tang Xianzu*, London, 2018

[3] M.W.Huang, 'Sentiments of desire: thoughts on the cult of *qing* in Ming-Qing literature' in *Chinese Literature: Essays, Articles, Reviews* 20 (Dec 1998): pp.153-184.

This growing cult of *qing* did not arise in a vacuum. It was deeply rooted in the philosophy of Wang Yangming (1472–1529), the maverick Ming official and thinker whose doctrine of the unity of knowledge and action (*zhi xing he yi,* 知行合一) and innate moral knowledge (*liangzhi,* 良知) empowered individuals to trust their inner conscience over rigid external norms. Wang's ideas gained widespread traction during the Jiajing reign (1521–1567), especially after the controversial Great Rites Controversy, when the young Jiajing Emperor insisted on honouring his biological parents as emperor and empress, rather than adopting the childless Zhengde Emperor's lineage as prescribed by Confucian orthodoxy. He honoured his biological parents by appealing to authentic feeling and filial devotion. Wang Yangming's thought, which legitimised inner sincerity above ritual protocol, thus became an ideological tool for defending personal authenticity over inherited obligation. It spread widely among the literati, inspiring introspection, emotional expression, and eventually a radical revaluation of the self.

By the late Ming, however, these ideas had also become destabilising. Wang's more extreme followers pushed his logic toward hyper-individualism, questioning all inherited norms and eroding shared standards of truth. Scholars such as Li Zhi, in his provocatively titled works *A Book to Be Burned* (焚書) and *A Book to Be Hidden* (藏書), challenged orthodox thinking by asserting that women possessed intelligence equal to that of men, a radical claim for his time.[4] He also subverted traditional Confucian hagiography by arguing, contrary to established moral judgement, that the tyrannical Qin Shihuangdi (259 – 210 BCE) had ultimately been a force for good in China's history. In a society increasingly saturated with performance, factionalism and moral posturing, the yearning for authenticity became urgent. Scholars and artists alike turned inward, searching for the real behind the apparent, the sincere beneath the ceremonial.

Some modern scholars, however, have pointed out a parallel economic reality. By the Jiajing period and into the Wanli reign, currency debasement had become rampant: copper coins were clipped, counterfeited, or cast too thin; silver taels varied widely in weight and purity.[5] In such a world, assessing value became an act of judgement, and the very concepts of real and fake, true and false, gained existential force. The obsession with authenticity in late Ming thought, literature and art, then, was not only philosophical or emotional: it was practical, born of daily experience in a world of illusions, fakes and uncertainty.

It is in this context that the motif of the washed elephant gains its fullest meaning. The image, borrowed from Buddhist parable, executed on porcelain, and placed in the scholar's studio, offered not just a metaphor for spiritual purification, but a response to the overwhelming difficulty of discerning what is real. To wash the elephant was to symbolically strip away illusion, to find clarity in a time when even the coin in one's pocket or the ritual at court might be fraudulent. Whether viewed as a Buddhist allegory, a political satire, or an expression of literati anxiety, the washed elephant stood as a reminder that truth required effort, and that seeing clearly in a false world was itself a form of survival.

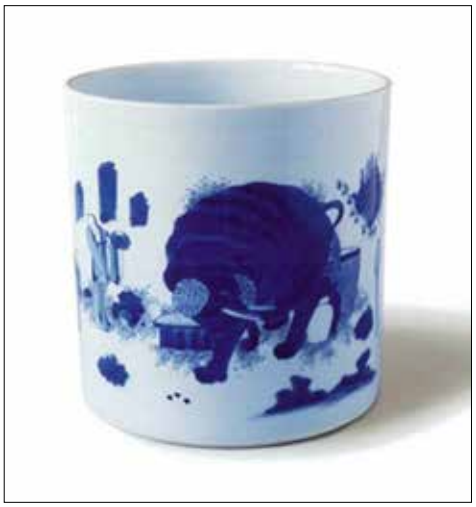


Fig.2. A blue and white brushpot with an elephant, Chongzhen, c.1634-1643. Image courtesy of the Butler Collection

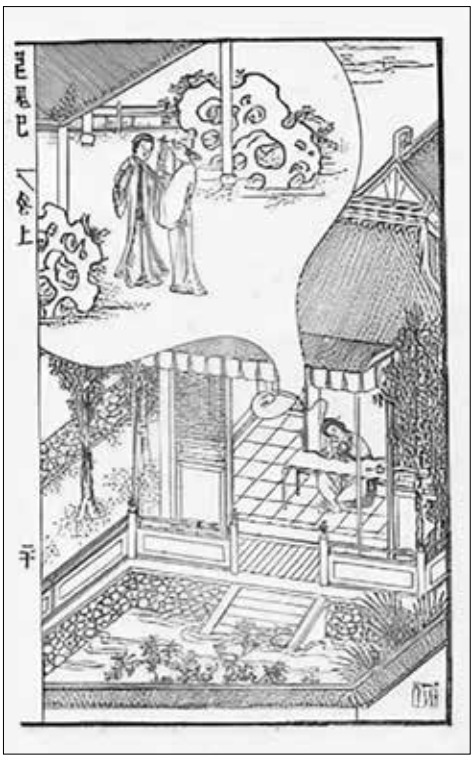


Fig.3. Illustration from 'Story of the Peony Pavilion', The Return of the Soul, Ming dynasty, 1617

[4] R.Handler-Spitz, P.C.Lee, H.Saussy, *A Book to Burn & a Book to Keep (Hidden): Selected Writings of Li Zhi*, New York, 2016.

[5] R. Handler-Spitz, *Symptoms of an Unruly Age: Li Zhi and Cultures of Early Modernity*, London and Seattle, 2017, pp.88-106; Chief Grand Secretary Gao Gong (1510-1578) once wrote that 'the people fear that the coin they obtain today will be worthless tomorrow', p.94; The Jiajing Emperor acknowledged the uniquity of counterfeiting and his impotence to rectify the situation by even legalising the use of counterfeit coins and published tables establishing official exchange rates among them. p.99.

Fig.4. *Washing the Elephant*, Artist unknown, Yuan dynasty (?)
Image courtesy of the Indiana University Art Museum

Fig.5. Qian Xuan (1235-1305), *Scroll of Manjushri Washing the Elephant*; image courtesy of the Palace Museum, Taipei

ii) Origins of the Elephant Motif: From Sutra to Studio

In China, elephants were once native to the central plains, appearing in early bronzes and Han dynasty tomb models. Yet, unlike in India or Southeast Asia, where elephants served as engines of war and symbols of royal power, their practical value in China diminished (despite Chinese chess retaining the elephant piece). Deemed dispensable, the elephants were gradually pushed southward, surviving only in the distant borderlands.[6] Even in the seventeenth century, the loyal son and painter from Suzhou, Huang Xiangjian, searching for his parents during the chaos of the Manchu invasion, recorded seeing war elephants employed by a Yunnan warlord against the invaders, the last time they were ever used for war in China.[7] In the Ming capital of Beijing, elephants were still kept in Imperial stables for ceremonial processions, but these animals were tribute gifts from Southeast Asia, perceived as exotic rather than native, and few, if any, would have encountered a living elephant.[8]

The subject of 'washing the elephant' is strikingly unique, however, to Chinese Buddhist art. Though the elephant itself has deep roots in Indian Buddhist tradition, as a symbol of strength, wisdom and the Buddha's incarnations, the particular scene of attendants scrubbing a white elephant under the gaze of Manjushri and an arhat is a seemingly Chinese invention. The earliest recorded depictions of the motif date to the sixth century, yet it remained a rare theme for nearly a millennium.[9] Even in the Yuan period, the precise meaning of this subject appears to have eluded full understanding, even among the cognoscenti. Zhou Mi (c.1232–c.1309), a noted collector and close associate of Zhao Mengfu (1254–1322), recorded having seen depictions of the theme attributed to the Tang painters Yan Liben (c. 600–674) and his brother Yan Lide. He wrote:

> Yan Liben's *Sweeping the Elephant* bears a Xuanhe inscription [of the Song Emperor Huizong]. It shows a foreign monk using a large broom and water to wash a black elephant. At the side, a man with a cloth wipes it down. There must be some legend behind it. It is extremely strange.[10]

The ambiguity of the scene - its curious figures and foreign subject matter - left even Zhou Mi uncertain of its meaning, suggesting that the painting's deeper symbolism or origin may have already been obscure by his time (see fig.4). It was not until the sixteenth century, in the highly self-reflective and dream-infused intellectual culture of the late Ming dynasty, that the image truly gained widespread popularity.

This sudden flowering coincided with a growing interest among Ming literati in illusion, authenticity and the instability of appearances. The elephant scene offered a rich visual pun: the Chinese word for 'elephant' (象) is pronounced *xiang*, identical to the word for 'form' or 'appearance' (相). Thus, to wash the elephant was to symbolically cleanse illusion: to strip away the surface image and perceive the truth beneath. One painting by Qian Xuan (1235–1305) is inscribed with the line: 'Wash off the dust and see the Buddha of thusness'[11] (acc.no.中畫000016N000000000) (fig.5). Later, in the 17th century world of theatre, artifice and self-questioning sincerity, the image struck a chord again.

Although there is limited literary evidence tracing the precise origins of the 'washing the elephant' motif, scholars have long linked it to Indian parables, most notably the story of the blind men and the elephant. In this tale, each blind man touches a different part of the animal: tusk, trunk, leg, belly, and draws an erroneous conclusion, mistaking the part for the whole. Popularised in the *Nirvana Sutra*, the story serves as a profound meditation on the limits of human perception and the difficulty of grasping ultimate truth, concerns that resonated deeply with late Ming thinkers immersed in Chan Buddhist and Neo-Confucian philosophies.

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[6] M.Elvin, *The Retreat of the Elephants: An Environmental History of China*, New Haven and London, 2004.

[7] E.Kindall, *Geo-Narratives of a Filial Son: The Paintings and Travel Diaries of Huang Xiangjian (1609-1673)*, Cambridge MA, 2016, pp.105-106; Huang described the soldiers on elephants, 'their banners and flags dazzled the eyes, and the mountains and valleys shook'.

Fig.6. Ding Yunpeng (active late 16th century), *Sweeping the White Elephant*. Image courtesy of the Palace Museum, Taipei.

Fig.7. Fangshi Mopu, *Washing an Elephant*,1588, according to the inscription based on the Tang Dynasty painter Yan Liben's painting

The motif's Indian origins may also help explain the visual conflation, in later Chinese art, of the elephant with exotic figures: Central Asians, Persians, or other foreigners, who are often depicted in attendance. These foreign attendants evoke not only the distant origins of Buddhism but also the late Ming fascination with the strange and the marvellous, lending an air of cultural hybridity and allegorical complexity to the scene.

It was the artist Ding Yunpeng (act.1580s–1630s), a devout Buddhist and master of literati painting, who crystallised the motif into its most recognisable form. See for example, *Depiction of an Elephant Being Bathed*, 1597, in the Palace Museum, Taipei (acc.no.故畫 000615N000000000) (fig.6). His ink paintings typically show a majestic white elephant being scrubbed by a crowd of attendants while the bodhisattva Manjushri, dressed not in heavenly finery but in the plain robes of a Chan meditation master, looks on. These compositions circulated widely, and their influence extended beyond painting. Ink-cake makers adapted the design into moulds, and publishers reproduced it in woodblock prints (fig.7). These prints, in turn, became source material for porcelain decorators in Jingdezhen, who painted versions of the motif onto fine ceramics destined for scholars' studios and elite collectors.

While it remains unclear whether such brushpots were private commissions or how expensive they were at the time, their emergence coincided with the decline of centralised Imperial orders in Jingdezhen. As court patronage waned, potters sought new markets, producing scholars' objects such as brushpots for the gentry and literati. These wares, often decorated with imagery drawn from popular plays, woodblock prints and Buddhist allegory, suggest a conscious appeal to the anxieties and aesthetic tastes of a class increasingly preoccupied with illusion, self-cultivation and cultural refinement.

Thus, what began as a visual pun and metaphysical allegory evolved into a shared cultural image, one that travelled across media and materials, from the world of Chan meditation halls to the worktables of brushpot carvers and porcelain painters. In the process, it retained its underlying message: that truth lies not on the surface but beneath it, waiting to be uncovered like a sacred elephant beneath a layer of worldly dust.

[8] F.Lin, 'The Return of the Elephants: A social History of Elephant Watching in Early Modern China' in *Picturing Animals and Plants in Early Modern China and Japan: Innovation, Experiments, and Anxieties*, Amsterdam, 2025, p.126; the elephant stables were located in Xuanwumen district of Beijing, where the Xinhua news agency building now stands.

[9] The recorded history of depictions of washing elephants may have begun with the Imperial catalogue of the Northern Song dynasty, the *Xuanhe Huapu*, ca.1120. It lists one painting on this theme attributed to Zhang Sengyou (act.500-550), and one by Yan Liben (600-673). See M Weidner, ed., *Latter Days of the Law: Images of Chinese Buddhism, 850-1850,* San Francisco, 1994, p.404.

[10] *Ibid*.

Fig.8. Lot 14

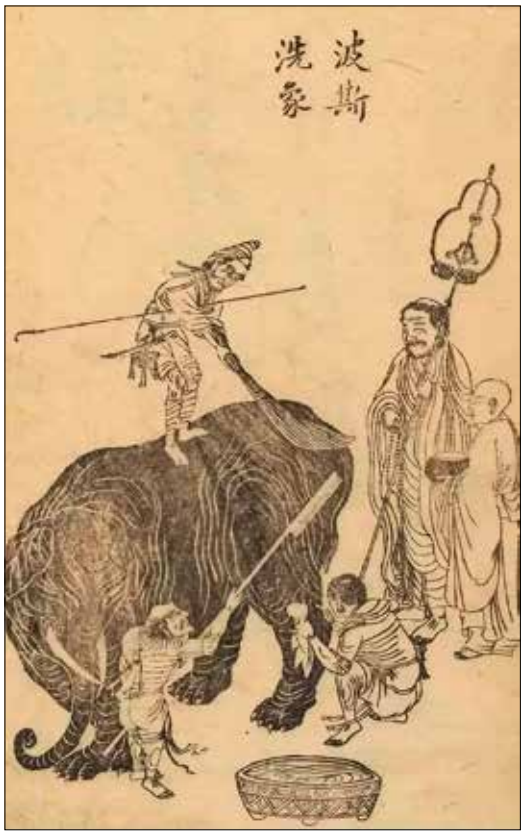

Fig.9. "Persians Washing an Elephant", Illustration from *Tuhui Zongyi (Collected Illustrations of Ancestral Ritual Vessels)*, compiled by Yang Erzeng, drawn by Cai Ruzuo, and engraved by Huang Dechong. Published in 1607 by Yibai Hall.

iii) The Elephant in the Studio: The Marsh Brushpots

The Marsh Collection contains two compelling brushpots, each depicting the distinctive Transitional-period motif of the elephant. While both works draw from a shared visual vocabulary: an elephant attended or mounted by human figures, their differences in tone, symbolism, and execution reveal the artistic elasticity and interpretive range characteristic of the period.

The first brushpot (Lot 14; fig.8) presents a white elephant flanked by a cast of foreign and spiritual figures. To the left, one figure wears a Phrygian-style cap, a visual shorthand for a Persian or Central Asian identity in Chinese art. On the far right, a monk in Buddhist robes lends a ritual air. The composition closely mirrors a woodblock print from the *Tuhui Zongyi*, a Ming encyclopaedia of painting widely consulted by artists, potters, and printmakers (fig.9). The scene's arrangement is choreographed and ceremonial: attendants scrub the elephant in unison, enacting a visual allegory of moral purification. The multicultural cast adds a layer of transcultural resonance, transforming the act of washing into both a spiritual and symbolic cleansing, possibly even a subtle commentary on foreign control or transformation.

Lot 5, while echoing the same core composition - an elephant with its head turned back over its shoulder - offers a markedly different tone (fig.10). The elephant's hide is rendered in bold, concentric whorls, likened by collector Sam Marsh to a 'jazzy jumper', or what I call a 'thumb print whorl'.

It might be interesting to note that this swirling hide pattern, as also seen in the *Tuhui Zongyi* illustration titled *Persians Washing an Elephant*, may have distant roots in Persian miniature traditions. Ilkhanid manuscripts such as the *Manafi' al-Hayawan* (*The Benefits of Animals*), produced under Ghazan Khan around 1297–99 CE, depict elephants with decorative, parallel-line and whorled patterns stylising the folds of their skin (fig.11). Through the Mongol Empire's diplomatic and artistic networks, such illustrated works or their stylistic vocabulary likely reached Yuan China, where Persian and Central Asian painters worked alongside Chinese artists. Over time, these motifs became absorbed into the Chinese pictorial repertoire, surviving in painting manuals like the *Tuhui Zongyi* and eventually inspiring later decorative uses.[12] By the 17th century, porcelain painters in Jingdezhen had adapted the whorl-patterned hide into their own idiom, transforming it from a manuscript flourish into a ceramic surface motif, one that could carry Buddhist allegory, foreign exoticism, or simply visual playfulness.

A single small boy reclines across the elephant's back in a posture of dreamy ease. There is no washing, no ritual. Instead, the scene exudes poetic stillness and interiority. While the pose and stylistic details nod to the same source in the *Tuhui Zongyi,* the narrative is replaced by whimsy and quiet reflection.

The divergence between the two pieces is telling. Lot 14 follows the canonical Buddhist rebus: the act of washing the elephant (*saoxiang*) symbolises the clearing away of illusion (*xiang*), aligning with Chan Buddhist notions of awakening through disciplined effort. The presence of a monk and foreign attendants reinforces the motif's transcultural and spiritual weight, echoing imagery found on ink cake moulds, woodblock prints, and porcelain wares of the late Ming.

[11] M Weidner, ed., *Latter Days of the Law: Images of Chinese Buddhism, 850-1850*, San Francisco, 1994, p.403. The author attributes the inscription to a painting in the Metropolitan Museum of Art, New York, by Chen Hongshou's son, Chen Zi. In fact, a related painting in the Metropolitan is a copy of one in the Palace Museum, Taipei, where the original by Qian Xuan bears the inscription.

Lot 5, however, transforms the image. Though it borrows the same elephant posture and surface motifs, it replaces effort with repose. The boy seated serenely atop the elephant may allude to another Chinese rebus: *ta xiang cheng zhen* (踏象成真), 'riding the elephant, truth is realised.' In this reading, the elephant is not a creature in need of cleansing, but already whole: a symbol of insight attained not through ritual but through simplicity, innocence, and stillness. For an Imperial Chinese viewer, this image would likely have recalled Puxian (Samantabhadra), the Bodhisattva of meditative practice, who is traditionally depicted riding a white elephant with six tusks, emblematic of spiritual strength and the disciplined mind. The act of mounting the elephant becomes a metaphor for the path to awakening, with 成真 ('realising truth') resonating with Buddhist ideals of perceiving ultimate reality (真如). The swirling patterns on the elephant's body, in this interpretation, are not illusions to be scrubbed away but decorative traces of a mind already at peace.

Together, these two brushpots demonstrate how a single iconographic source could yield dramatically different interpretations in the hands of Transitional-period artists. One is moralising and performative; the other meditative and lyrical. Their juxtaposition in the Marsh Collection highlights not only the symbolic depth of the elephant motif, but also the creative freedom of an age when painters and potters reimagined inherited forms for new audiences and shifting values. From the same pictorial root, two visions of truth emerge: one striving, one serene.

Conclusion: Elephants and the Cleansing of Illusion

The enduring appeal of the elephant motif in the Transitional period was no accident. Whether depicted being ritually washed or quietly ridden, elephants became potent symbols of revelation, transformation, and the search for truth. In a time marked by political upheaval, economic uncertainty, and intellectual disillusionment, such images resonated deeply. The fall of the Ming and the rise of the Qing brought with it a profound sense of instability; falsehoods abounded, both in governance and in moral life. Against this backdrop, Buddhist parables like Washing the Elephant offered solace and insight, suggesting that clarity could be reached through purification, reflection, or even the innocent gaze of a child.

The motif also appealed to the era's fascination with the strange and the exotic. Elephants, creatures both real and remote, embodied a world of wonder that was at once foreign and deeply symbolic. In the hands of Transitional-period artists and craftsmen, the elephant became a flexible vehicle: for satire, allegory, introspection, and play. The Marsh Collection's two brushpots exemplify this elasticity, transforming a single visual source into two divergent yet equally poignant meditations on illusion and truth.

In the end, the elephant, whether being scrubbed clean or gently carrying a child, became a mirror for a society searching for clarity amidst confusion: an enduring image of both the burden and the possibility of seeing the world as it truly is.

Fig.10. Lot 5

Fig.11. From the *Manafi' al-Hayawan* (Usefulness of Animals), by Ibn Bakhtishu', Iran, 1295, image courtesy of The Morgan Library and Museum, New York.

[12] For a discussion on Persian influences on Yuan dynasty China, see M.Rossabi, ed., *Eurasian Influences on Yuan China*, Singapore, 2013. See also *The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256-1353*, New York, 2002. S.McCausland, *The Mongol Century: Visual Cultures of Yuan China, 1271-1368*, London, 2014, p.46, notes that Chinese artists such as Zhao Mengfu may have seen Persian miniature paintings produced in Ilkhanate Persia, although there is no textual evidence for this.

洗去幻象：
明清瓷器上的大象和文人想像

劉華博士

圖1 洗象圖筆筒，17世紀中期。圖片來源：紐約大都會藝術博物館。

驟看之下，「轉變期」瓷器上所刻畫的大象似乎略顯怪誕，常以其雄偉體型、穩重風度以及睿智的形象引人注目。然而，它們其實回應著明末清初的中國所面對的一些最迫切的哲學和文化議題。無論是在湯顯祖因夢迷情的《牡丹亭》中，還是文人們有關「誠」和「己」的論述裡，夢境和現實的邊界都一再被探問，而「洗象」的圖案則是該議題的一個強烈的視覺表達。在佛教敘事中，因與幻象之「象」同音，大象亦被視為代表著所謂的「妄心」，為幻象所遮蔽卻令人難以抗拒。因此「洗象」也就是對所見所感的淨化和對塵世幻象的剝離，以求看到事物的本質。這不僅僅是一種宗教的隱喻，也是對一種更深層的文化危機的根本性回應。當新儒家的理想在政治崩潰與道德混沌的景況下搖搖欲墜時，許多學者轉向了佛教視角中關於真實、內省與超脫的觀念，以求在支離破碎的世界中尋找明晰的方向，在腐敗中尋求純淨，甚或是自我修煉。而被洗刷的或是在休憩的大象，都成為了這種渴求的象徵。

1) 幻象與真實：「洗象」圖案的文化根源

若要理解明末清初瓷器上的「洗象」圖案為何如此深入人心（图1、2），我們必須首先把目光投向生長出該圖像的文化氣候。那是一個日益迷失在幻象、真實和感性真相之間的世界。這一點在有「中國莎士比亞」之稱的湯顯祖（1550—1616）的劇作中表現得淋漓盡致。[1]在他名作《牡丹亭》中，杜麗娘因苦苦思念夢中鮮明如真的愛人而消瘦死去，直到她的夢中情人柳夢梅愛上她的畫像，並前往冥界將其帶回，她才得以重回人世（圖3）。在劇中的世界裡，情感超越了死亡，而愛則賦予現實意義。[2]「情」是《牡丹亭》中的最高讚頌。包涵著情感、感受和真實的自我表達等含義，「情」可謂是定義了明末文人文化與藝術的一種價值。[3]

[1] 陳藹沅等，*1616: Shakespeare and Tang Xianzu's China*（1616：莎士比亞與湯顯祖的中國），倫敦，2016年。

[2] 湯顯祖，*The Complete Dramatic Works of Tang Xianzu*（湯顯祖全集），倫敦，2018年。

[3] 黃衛總，'Sentiments of desire: thoughts on the cult of *qing* in Ming-Qing literature'（慾望之情：對風行明清文學中的「情」的思考）in *Chinese Literature: Essays, Articles, Reviews*（中國文學）20 (1998年12月)：頁153-184。

這種对「情」的沉迷並不是憑空出現的，而是植根於特立獨行的明代大儒王陽明（1472–1529 年）所提出的「心學」。該學說對「知行合一」和「良知」的論述賦予個人內心判斷而非僵化的外在規範更大的權重。王氏的學說在嘉靖年間（1521–1567）大為流行，尤其是在所謂的「大禮議」事件之後。當時年輕的嘉靖皇帝以誠孝為由堅持為其生身父母追尊上號，而非跟隨儒家正統學說入嗣沒有子女的正德皇帝一脈。將內心诚挚置於禮教之上的王陽明學說，亦隨之成為一種意識形態工具，在社會義務前捍衛個人真實感受。「心學」的理論在士人間廣泛流傳，隨之以來的是內省、對情感的表達，乃至於對自我的徹底審視。

然而，該學說所構築的理念在晚明時期也開始備受挑戰。王陽明最忠實的信徒們將其邏輯推到了極端個人主義。他們對所有現存社會規範的質疑甚至侵蝕了關於「真實」的共識。學者如李贄就在其題目頗有挑釁性的《焚書》《藏書》二作中挑戰當時的主流認知，斷言女性擁有與男性同等的智識。[4] 這在當時無疑是一種激進的主張。他還顛覆了傳統的儒家敘事。與既定的道德判斷相反，李贄認為公認的暴君秦始皇（公元前 259 – 210 年）在中國歷史上實際上是一股善的力量。在一個日益充斥著裝腔作勢、派系主義和道學姿態的社會中，人們的內心迫切地渴求真實。無論是學者和藝術家，都在轉向內心，尋找表象下的真實，禮教外的誠樸。

然而，一些現代學者也注意到了當時的經濟現實。自嘉靖年間至萬曆初，貨幣貶值已經到了失控的地步：銅錢被剪邊、偽造，或偷工減料；銀錠的重量和純度也參差不齊。[5] 在這樣的世道中，價值判斷也成爲了一種辨識行為。因此，「真假」、「虛實」等概念本身也具備了力量。晚明的思想、文學和藝術中對於「真實」的執著不光是哲學性或情感性的——它誕生於一個充滿幻象、虛妄和動盪的社會，是一種實在的日常經驗。

正是在這樣的背景下，「洗象」的母題被賦予了豐富的含義。這一借用了佛教寓言的圖像被呈現在瓷器上，並最終出現在學者的書齋中。它不僅隱喻著對靈性的淨化，也回應著人們在真假虛實之間的掙扎。對「象」的「清潔」意味著褪去幻象，在一個連口袋裡的錢幣或宮廷禮教都可能是騙局的時代中尋找清晰確定的方向。無論它被視為佛教寓言、政治諷刺，還是文人焦慮的表達，「洗象」的圖案都在提醒人們，求真不易，在虛妄人世中堅持明晰內心本身就是一種奮力求存。

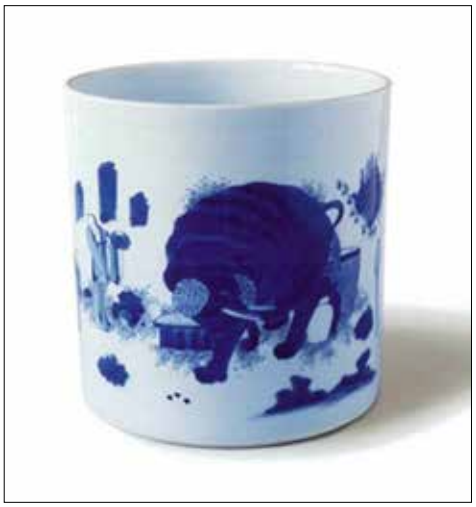

圖2 明崇禎青花瑞象筆筒，約1634–1643年。圖片來源：巴特勒家族收藏。

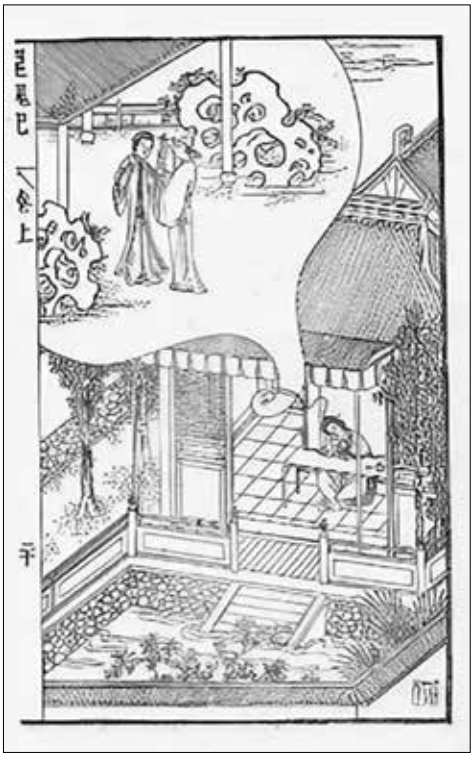

圖3 《牡丹亭還魂記》木刻插圖，明代，1617年。

[4] 韓若愚（R. Handler-Spitz），李博玲（P. C. Lee），蘇源熙（H. Saussy），*A Book to Burn & a Book to Keep (Hidden): Selected Writings of Li Zhi*（焚書與藏書：李贄作品選），紐約，2016年.

[5] 韓若愚，*Symptoms of an Unruly Age: Li Zhi and Cultures of Early Modernity*（亂世之症：李贄與早期現代性文化），倫敦和西雅圖，2017年，頁88-106；當時的內閣首輔高拱（1510-1578）曾寫道：「小民……恐今日得錢而明日不用」，頁94；嘉靖帝亦承認偽錢的猖獗以及他對這種情形的無能為力，哪怕他甚至將偽錢合法化，並設定其與製錢的兌換官價，頁99。

圖4 元，（傳）元佚名洗象圖。圖像來源：印第安納大學藝術博物館。

圖5 錢選（1235–1305）《洗象圖》，圖片來源：台北國立故宮博物院。

2) 大象母題的起源：從佛經到書齋

在中國，大象曾經是中原地區的原生動物，並可見於早期的青銅器和漢代明器上。然而，不同於在印度或東南亞被視為戰爭的動力和皇權的象徵，大象在中國的實用價值日漸降低（雖然中國象棋中保留了象子）。大象被認為是可有可無的，並逐漸被排擠至南方，僅存於遙遠的邊陲。[6] 十七世紀時，蘇州畫家黃向堅在明清更替的動盪時期毅然前往雲南尋找失聯父母，並在途中以畫作紀錄下當地軍隊使用戰象對抗入侵者的情境。這可能是中國最後一次使用大象作戰。[7] 在明朝首都北京，亦有大象被飼養在皇家象房中作為儀仗用獸，但它們都是來自東南亞的貢品，被視為外來而非本土動物。除此以外，當時極少數人會在生活中遇到活生生的大象。[8]

然而，「洗象」的主題卻是中國佛教藝術的特有題材。儘管大象的形象在印度佛教傳統中脈絡深厚，是力量、智慧和佛陀轉生的象徵，但侍者在文殊菩薩和羅漢的注視下洗拭白象這一特定情境似乎是中國的發明。該母題最早可追溯至六世紀，但在其後的一千多年內仍屬罕見。即使到了元代，該畫題的含義哪怕是在知識份子間也未有確切定論。[9] 身為趙孟頫（1254–1322）密友及知名藏家的周密（約1232–c.1309）就聲稱他曾過眼唐代畫家閻立本（約600–673）及其兄閻立德筆下的「洗象圖」。據其所述：

「閻立本《掃象圖》，宣和題，作胡僧以大帚浥水洗一黑象，傍一人以巾拭之，必有故實，奇甚。」[10]

這一包括奇特人物和異國風物的畫面，連周密都直呼「奇甚」，並認為其「必有故實」，顯示該畫題的涵義在其年代也已是隱晦難明（圖4）。直到十六世紀，在高度的自省和對夢境的沈迷並存的晚明文化氛圍中，「洗象」的畫題才真正流行起來。

隨著明代文人對表象的虛實變幻的討論日益熱烈，「洗象」圖也再次回到人們的視線並風行一時。這一場景有著語言和視覺的豐富雙關義。中文裡大象的「象」與表象之「象」及幻相之「相」同音。因此「洗象」便意味著「洗」去幻「象」從而感知真實。錢選（1235–1305）筆下的「洗象圖」（acc.no. 中畫000016N000000000）即有「洗爾塵障得見真如」之題跋（圖五）。[11] 在之後17世紀那個不可避免地充滿著戲劇性和自我懷疑的詭譎人世中，這樣的圖像自然更讓人心有戚戚焉了。

雖然關於「洗象」圖案源頭的文字證據有限，但它在學界一直被認為與印度寓言相關。其中最著名的就是「盲人摸象」的故事。在這則寓言中，每個盲人都觸摸到大象的不同部位：象牙、軀幹、腿、腹部，並都誤以為自己觸摸到的局部就是整體，從而得出錯誤的結論。這個故事被收錄在《大般涅槃經》中並廣為流傳。它深刻地表現了人類感知的極限和真實的難以掌握，這一洞見和浸淫在禪宗和新儒家哲學中的明末學人們所關切的議題有著深深的共鳴 。該畫題的印度源頭也有助於解釋，為什麼在後來的中國藝術中，大象常與異國人物同時出現——在這些畫面中，中亞人、波斯人或其他異國面孔經常被描繪成洗象者。這些人物不僅讓人聯想到佛教遙遠的源頭，也關聯到晚明時期對奇特事物的迷戀，為畫面增添了文化混雜的氣息和複雜的寓意。

[6] 伊懋可（M. Elvin），*The Retreat of the Elephants: An Environmental History of China*（大象的退卻：一部中國環境史），紐黑文及倫敦，2004年。

[7] 金猗尼（E. Kindall），*Geo-Narratives of a Filial Son: The Paintings and Travel Diaries of Huang Xiangjian (1609-1673)*（孝子尋親的地理敘事：黃向堅的繪畫與遊記，1609–1673），劍橋（麻省），2016年，頁105–106；黃氏在題跋中如此描述象兵：「各駕象者乘騎者旗幟炫目，山谷震動……」。

[8] 林凡，“The Return of the Elephants: A social History of Elephant Watching in Early Modern China“（大象的回歸： 近代早期中國的觀象社會史），收錄於*Picturing Animals and Plants in Early Modern China and Japan: Innovation, Experiments, and Anxieties*（早期現代中國和日本的動植物圖像： 創新、實驗與焦慮），阿姆斯特丹，2025年，頁126。象房位于今北京宣武區新華社所在地。

圖6 明丁雲鵬掃象圖。圖片來源：
台北國立故宮博物院。

圖7 木刻唐閻立本《洗象圖》，收錄於《方氏墨譜》，1588年。

而讓該畫題演變成最為人所知的範式的，無疑是畫家丁雲鵬（活躍於1580s–1630s）。他同時也是一位虔誠的佛教徒和文人畫大手。台北故宮藏有他繪於1597年的一幅《洗象圖》（故畫000615N000000000）（圖6）。在該畫中，以水墨勾勒而成的一頭白象身形雄壯，正為一眾僕從所洗拭，而身披簡樸禪袍的文殊菩薩則在一旁觀看。這樣的構圖流傳甚廣，且表現媒介超越了繪畫，相繼為製墨工匠和書商採用，出現在墨錠和刻本上（圖7），再繼而在景德鎮成為瓷器裝飾，被繪製到筆筒等文房用具以及其他珍玩之上。

儘管我們尚不能確定這些筆筒是否屬私人訂製，以及其當時價值如何，但無疑它們的出現伴隨著御瓷訂單在景德鎮的減少。當來自宮廷的需求下降，工匠們自然會尋找新的市場，譬如為士人階層生產如筆筒等的文玩。這些器具通常以流行戲劇的場景、雕版畫，以及佛教寓言為飾，以迎合該階層的審美趣味和愈加掙扎於虛實和自我之間的焦慮意識。

至此，本來的視覺和涵義雙關圖像便演變為了一種被社會廣泛接受的文化母題，出現在從禪堂到陶瓷工坊的各式器物上。但在此過程中，其傳達的信息依然不變：真相不在表面，而是潛藏在內，就像被世間風塵所覆蓋的神聖大象一樣，等待著被揭示。

[9] 關於「洗象」圖的記載可能始於北宋的《宣和畫譜》（約1120年）。該畫譜列出了分別傳為張僧繇（活躍於500–550）和閻立本（約600–673）的「洗象圖」。見魏瑪莎（M. Weidner）編，*Latter Days of the Law: Images of Chinese Buddhism, 850-1850*（末法時代：中國佛教的形象，850–1850），三藩市，1994年，頁404。

[10] 同上註。

[11] 同上註，頁403。

圖8

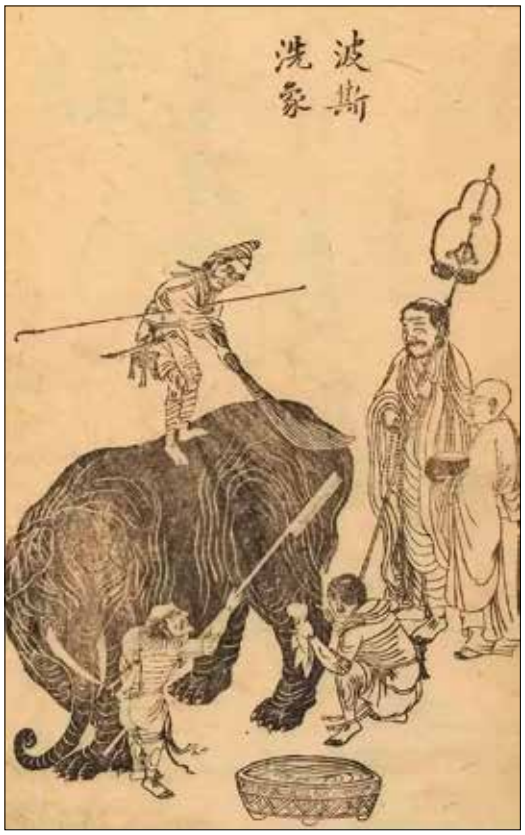

圖9 《波斯洗象圖》，《圖繪宗彝》插圖，楊爾曾編纂、蔡汝佐繪製、黃德寵刊刻，1607年夷白堂刻本。

3) 書齋中的大象：墨氏筆筒

在墨一閑珍藏中有兩座筆筒尤為引人注目。它們都以轉變期的大象形象為飾。但儘管都取材於相同的視覺語彙——一頭為人照料或騎乘的大象，它們在色調、象徵意義和運筆手法上的差異卻呈現出該時期特有的藝術靈活性和詮釋。

第一件筆筒（本場14號拍品；圖8）上描繪了一隻白象，其身旁有一眾異國和宗教人物。畫面左側一人頭戴著弗里吉亞式帽。在中國藝術中，這是波斯或中亞身份的標記。在畫面最右側，一位身披佛教袈裟的僧人則賦予了該場景一絲宗教儀式的味道。此處的構圖類似明代《圖繪宗彝》一書中的一幅木刻版畫。《圖》書是明代的一部百科全書式畫集，其所錄作品為藝術家、陶瓷匠人和刻書業廣泛參考（圖 9）。這個儀式性的場景顯然是經過仔細佈局的：侍者們協力擦洗大象，演繹出淨化道德的視覺隱喻。多元文化的面孔又增添了一層跨文化的共鳴。當洗滌的物理行為被轉化為精神性與象徵性的「淨化」，後者甚至可能是對域外勢力或文化異化的隱晦批評。

至於本場的第5號拍品，雖然其構圖的核心部分與前者類似，都是一頭回首大象，但其色調卻大不相同（圖10）。此處的大象皮毛被表現為粗獷毛渦，因而被墨氏戲稱為穿了一間「花俏的套頭衫」，又或者我們可以將之稱為「指斗紋」。 有趣的是，這樣的毛渦紋也可見於《圖繪宗彝》中的題為「波斯洗象」的插圖，因此這樣的畫法可能與波斯細密畫傳統遙遙相關。一些來自伊兒汗國的手稿，如出現於1297–1299年間合贊汗時期的《動物的益處》（Manafi'al-Hayawan），其中亦有以裝飾性的平行線條和渦紋表現大象皮毛的做法（圖11）。通過蒙古帝國的外交和工藝網絡，這樣的畫本或其造型語彙很可能也傳入了波斯、中亞和中國藝術家共同工作的元代中國。隨著時間的推移，這些畫題可能被吸收進了中國的視覺語言，保存在像《圖繪宗彝》這樣的畫錄中，並最終影響了後世的裝飾使用。[12] 到了17世紀，景德鎮的瓷器畫工們也已經採用了這樣的渦紋來表現動物皮毛。至此，這樣的紋樣便已從波斯畫稿上的華麗圖案蛻變為陶瓷的表面紋飾，以表現佛教寓意、異國風情或純粹的視覺趣味。

在5號拍品上，大象的身旁沒有為其洗拭的侍者，也沒有任何儀式性的場景，只有一位童子怡然自得地臥於象背之上。這樣的場景充滿詩意的靜謐和心性。雖然大象的姿態和風格細節與《圖繪宗彝》遙相呼應，但此處的畫面表達的卻是隨性和沉靜的氛圍。

這兩件筆筒之間的相異處並不難看出。14號拍品的圖像遵循著佛教經典的敘事，以「掃象」象徵洗去幻象，並與北宗禪的「漸悟」之說契合。這裏的僧人和外族侍者形象亦強化了該場景對文化轉化和靈性涵義的表達，從而與晚明時期的墨錠、雕版印刷和瓷器上呈現的圖像相呼應。

[12] 關於波斯文化對元代中國的影響，可參見羅茂銳（M. Rossabi）編，*Eurasian Influences on Yuan China*（歐亞大陸對元代中國的影響），新加坡，2013年。亦可參考 *The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia*（成吉思汗的遺產：西亞的宮廷藝術與文化），1256–1353，紐約，2002年。馬嘯鴻（S. McCausland），*The Mongol Century: Visual Cultures of Yuan China, 1271-1368*（蒙古世紀：中國元代的視覺文化，1271–1368），倫敦，2014年，頁46。值得留意的是，即使沒有文獻記載，但中國藝術家如趙孟頫等可能曾見過伊兒汗國的波斯細密畫。

然而，拍賣品號 5 則對同題材的圖案作出了轉化。儘管它也使用了相似的大象姿態，但表達的氛圍卻是“以逸代勞”的。童子靜臥於象背，這樣的畫面可能暗含著另一個中國畫謎：「踏象成真」。在這種解讀中，大象並非需要被清潔的生物，而已經是一個完滿的整體，象徵著洞察力不是透過儀式，而是透過簡樸、無邪和無為的境界來達成。對於中國古代的受眾而言，這個形象很可能會讓人聯想到普賢菩薩。傳統上他常被描繪成騎著一頭長有六根象牙的白象，象徵著靈性的力量和自律的內心。「騎象」因此成為覺悟之路的隱喻，而「成真」（呈現真象）則呼應著佛教中關於終極實相（真如）的理念。在這種詮釋中，大象身上的渦形毛髮並非需要洗刷的幻象，而是已然平靜下來的內心漣漪。

因此，這兩座筆筒向我們展示了同一個源頭的畫題在轉變期的工匠手中是如何呈現出截然不同的詮釋的。一個是道德化的、表演性的；而另一個則是冥想性的、抒情性的。它們在墨氏珍藏中的共存不僅突顯了大象圖案深刻的象徵性，也彰顯了這個時代的創作空間。為了迎合新的受眾和不斷轉變的價值觀，畫家和瓷匠們重新想像了傳統已有的形式。來自同源的母題，也被演繹出兩種截然不同的關於如何達至「真象」的觀念：一種強調修鍊，另一種則強調靜逸。

結語：象與「洗象」

以大象為題的圖案流行於整個轉變期。這一現象並非偶然。無論是被描繪成潔淨儀式的對象還是寧靜的臥象圖的主角，大象都是啟示、轉化和求真的有力象徵。在一個政治動盪、經濟不穩、思想幻滅的時代，這樣的圖像無疑會在人心中引發深刻的共鳴。明清交替的時代帶來了深刻的不穩定感；無論是在政治或道德生活方面，令人有幻滅之感的事比比皆是。在這樣的背景下，「洗象」的佛教寓言為人們提供了慰藉與觀看現實的另一種取態，揭示人們可以透過清潔、內省，甚至是孩童般的無邪視角來達到內心的平靜和明晰。

該畫題同時也迎合了那個時代對奇異事物的迷戀。大象是一種既真實又遙遠的生物，代表著一個既陌生又具有深刻象徵意義的奇妙世界。在轉變期的藝術家和工匠手中，大象成為了一個靈活的意義載體，可被用於諷刺、寓言、自省和戲謔。墨一閑珍藏中的兩座筆筒就是這種藝術靈活性的例證。在它們身上，單一來源的視覺元素被轉化成為了兩種迥異但同樣令人深思的對幻象與真相的探討。

最終，無論是被洗拭的或是讓孩童在背上休憩的大象，它們都被視為在混亂中尋找明晰方向的社會的永恆鏡像：它既是在肩的重荷，也帶來了最終看到世界本相的可能性。

圖10 5號拍品

圖11 瑞象圖，摘自巴赫提舒（1058年卒），《動物的益處》，伊朗，1925年。圖片來源：紐約摩根圖書館與博物館。

Lot 13 (detail)

1
A RARE GILT-BRONZE AND CLOISONNÉ ENAMEL 'GRAPE' TRIPOD INCENSE BURNER, GUI
Early Ming Dynasty
Expertly cast with compressed globular body decorated with grapes issuing from leafy vines and curling bronze tendrils against a white ground, all supported on three gilt-bronze elephant-head feet and surmounted by a short cylindrical neck decorated with floral scrolls, the gilt bronze mouth rim applied with a pair of upright loop-handles cast with S-scrolls.
16.5cm (6 1/2in) wide.

£20,000 - 30,000
CNY190,000 - 290,000

明早期 銅胎掐絲琺瑯葡萄紋象足鼎式爐

Provenance:
A & J Speelman Ltd., London, 16 November 2005

來源：
倫敦古董商A & J Speelman Ltd.，2005年11月16日

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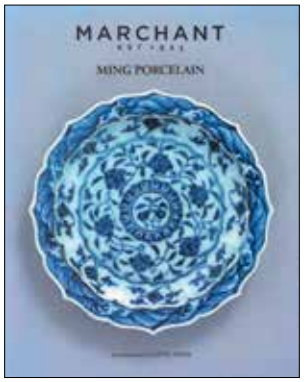
Image courtesy of the Palace Museum, Beijing

See a similar cloisonné enamel tripod incense burner with grape design, early Ming dynasty, in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Enamels I*, Beijing, 2011, pp.110-111, no.39. The neck can also be compared to that on another cloisonné enamel incense burner, early Ming dynasty, in the Qing Court Collection, illustrated in *Ibid*., no.41.

Grapes (*putao* 葡萄) traditionally symbolise abundance, fertility, and prosperity. Their dense clusters of fruit evoke the wish for many offspring and continued lineage, while their vigorous vines suggest vitality and enduring good fortune. For additional examples of the grape motif in early Ming dynasty cloisonné, in the Qing Court Collection, see *Ibid*., nos.40-41.

A related cloisonné incense burner, decorated with grapes, but dated as 16th century, is illustrated by H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, no.57. Another incense burner with similar gilt-bronze elephant-head feet, dated as first half of the 16th century, is illustrated in *Ibid.*, no.56.



Mark on cover

Image courtesy of the Palace Museum, Taipei

2
A RARE BLUE AND WHITE RECTANGULAR 'DRAGON' INCENSE BURNER, FANGDING
Wanli six-character mark and of the period
Well potted, raised on four tapering square feet, flanked by a pair of moulded mythical-beast head handles, the exterior vividly painted with five-clawed dragons soaring amidst scrolling clouds and flame wisps, the base with six-character reign mark within a double rectangle, with later Japanese metal cover with gilt interior, with mark reading '*Tsukuru Dou E'i Chiku*' ('Made by the house of E'i Chiku'), box.
15cm (6in) wide. (3).

£20,000 - 30,000
CNY190,000 - 290,000

明萬曆 青花雲龍紋長方香爐 帶日本銅蓋（「竹影堂造」款）
青花「大明萬曆年制」楷書款

Provenance:
A Japanese private collection
S. Marchant & Son, London, 22 September 2009

Published, Illustrated and Exhibited:
S. Marchant & Son, *Ming Porcelain*, 2009, London, no.37

來源：
日本私人收藏
倫敦古董商S. Marchant & Son，2009年9月22日

展覽著錄：
S. Marchant & Son，《Ming Porcelain》，2009年，倫敦，編號37

Compare with a Wanli mark and of the period incense burner of this shape painted with a design of clouds, dragons and waves, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (II)*, Shanghai, 2000, pl.177. See also a blue and white incense burner of this form, with cover, Wanli six-character mark and of the period, in the Palace Museum, Taipei, illustrated in *Blue-and-White Ware of the Ming Dynasty*, vol.VI, Hong Kong, 1963, p.46. Another incense burner of this form and design in the Idemitsu Museum of Arts, Wanli six-character mark and of the period, is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no.735; another blue and white incense burner, Wanli six-character mark and of the period, from the collection of Gustaf Hillestrom, Stockholm, is included in *Ming Blue-and-white*, Stockholm, 1964, no.75. A fourth example, Wanli mark and of the period but also without a cover, is illustrated in *The Fame of Flame: Imperial Wares of the Jiajing and Wanli Periods*, Hong Kong, 2009, no.101.

The gilt-metal cover is a later Japanese addition, signed Tsukuru Dō E'i Chiku (造堂栄竹), meaning 'Made by the House of E'i Chiku.' This mark refers to the Chikueidō (竹影堂) lineage of Kyoto metalworkers, a distinguished family workshop active from the late Edo period and flourishing into the Meiji era. The fourth-generation master, active until 1915 and known by the honorary name Eishin (榮真), produced finely cast mixed-metal works often destined for export or Imperial patronage. Such covers, crafted in bronze, shakudō, and other alloys, were commonly made by metal artisans to complement Chinese ceramics.

Ming dynasty wares from the Wanli period were especially prized in Japan, where their bold, archaistic decoration resonated with aesthetic ideals rooted in the tea ceremony and literati taste. These hybrid assemblages, pairing Chinese porcelain with Japanese metalwork, reflect not only evolving connoisseurship in Japan but also broader cross-cultural collecting practices of the 18th and 19th centuries.

See also a related but larger blue and white incense burner with cover, Wanli six-character mark and of the period, which was sold at Bonhams London, 8 November 2012, lot 38.

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大明萬
曆年製

Illustrations in *Selected Collection of Ming Dynasty Painting and Ink Manuals: Chen Meigong's Painting Manual*
《明刊畫譜墨譜選集：陳眉公畫譜》插圖

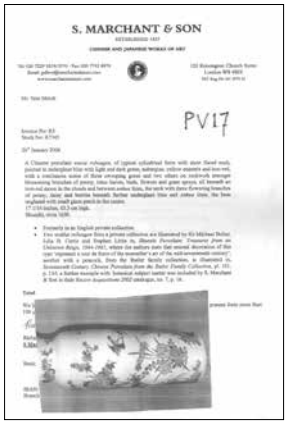
3
A WUCAI 'DESCENDING GEESE' SLEEVE VASE
Shunzhi
The tall cylindrical vessel decorated in vibrant enamels and underglaze blue around the exterior with a continuous scene of hibiscus and lotus blossoms issuing undulating leaves, two geese on the bank gaze above at three descending geese in flight, all beneath a red sun and billowing scallop-shaped clouds, all between *anhua* lines at the shoulder and foot, the neck with further floral sprays.
43.3cm (17 1/16in) high.

£40,000 - 60,000
CNY390,000 - 580,000

清順治 五彩芙蓉禽戲圖筒瓶

Provenance:
An English private collection
S. Marchant & Son, London, 26 January 2006

來源：
英國私人收藏
倫敦古董商S. Marchant & Son，2006年1月26日


S. MARCHANT & SON

PV17

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

The depiction of geese on this lot is especially compelling. The motif of wild geese descending carries rich poetic and cultural resonances, closely associated with autumn and evoking a sense of wistful transience. Known as 'Wild Geese Descending on the Sandbank' (平沙落雁), this theme has been celebrated by painters and musicians alike, most famously as the subject of a revered *guqin* composition of the same name.

First gaining prominence in the Song dynasty, the imagery of geese continued to inspire artists across the centuries. For instance, Bian Shoumin (1683–1752) depicted descending geese in a renowned painting held at the Museum of Fine Arts, Houston (acc.no.90.513), and Bian Wenjin (ca. 1356–1428) painted geese along the riverbank in 'Wild Geese and Hibiscus', now in the Shanghai Museum (see Hou-mei Sung, *Decoded Messages: The Symbolic Language of Chinese Animal Painting*, New Haven, 2009, p.68). In Bian Wenjin's work, the five geese embody traditional states, flying, calling, resting, and feeding, which reveal the layered symbolism attributed to this bird. The present design may have been inspired by earlier printed sources, such as the woodblock-printed compendium *Tuhui zongyi* (圖繪宗彝), juan 8, published in 1607, which also features geese descending in a comparable composition.

Over the centuries, geese have come to embody orderly cooperation, seasonal migration, and a sense of freedom and self-possession. During the Yuan dynasty, wild geese acquired a more subversive resonance, symbolising the retired Han scholars' dignified withdrawal from public life under Mongol rule. After the Manchu conquest, such symbolism would have held a particular poignancy as well.

See a similar *wucai* sleeve vase, illustrated in *Shunzhi Porcelain: Treasures from an Unknown Reign, 1644-1661*, Alexandria, VA, 2002, pp.126-129, no.221.1, which was later sold at Christie's New York, 16 March 2015, lot 3547; and another *wucai* vase, Shunzhi, in the collection of Sir Michael Butler, illustrated in *Seventeenth-Century Chinese Porcelain from the Butler Family Collection*, Alexandria VA, 1990, p.154, no.101.

Compare also with a similar *wucai* 'descending geese' sleeve vase, Shunzhi, which was sold at Bonhams London, *The Marsh Collection: Art for the Literati (Part II)*, 2 November 2023, lot 31.

Underside

4 Y

A RARE GE-TYPE CRACKLE-GLAZED TRIPOD CONCH-SHAPED WATERPOT

Qianlong seal mark and of the period

Naturalistically moulded in the form of a tapering shell with a large oval mouth, covered in a greyish sea-green glaze with fine grey craquelure save the three feet in the form of smaller swirling conches, the underside with underglaze-blue seal mark, *hongmu* stand, box. *9.5cm (3 3/4in) long.* (3).

£20,000 - 30,000
CNY190,000 - 290,000

清乾隆 仿哥釉螺式洗
青花「大清乾隆年製」篆書款

Provenance:
Berwald Oriental Art, London, 19 May 1997

來源：
倫敦古董商Berwald Oriental Art，1997年5月19日

The conch shell (*luo* 螺) is a richly layered symbol in Chinese art and culture, with meanings that evolved over time and across traditions. It was used by the ancestors of the Manchus in the Jin dynasty (1115–1234), when the Jurchen clans used conch shells as military instruments, blown to signal troops to advance or halt. By the Qing dynasty, however, the conch had acquired deep religious significance, particularly within Tibetan Buddhism, which enjoyed Imperial patronage under the Qianlong Emperor. In Buddhist iconography, the conch symbolises the voice of the Buddha and the transmission of his teachings, and it appears as one of the the *Ba bao* (Eight Treasures), representing spiritual awakening, auspiciousness, and the far-reaching resonance of enlightened truth. See also a ritual gilded and enamelled conch, Qianlong, in the British Museum, London (acc.no.1991,0624.1).

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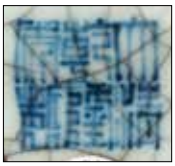
Conch shells were not only musical instruments but also sacred ritual objects within the Imperial precincts, often displayed or used as containers for holy water in Buddhist temples inside the Forbidden City. Their presence affirmed both the religious devotion of the Qing Court; particularly the Qianlong Emperor's personal reverence for Tibetan Buddhism, and the use of religious imagery to assert Imperial authority. A striking example is a conch shell from the Potala Palace collection, described as a 'trumpet' and bestowed upon the Dalai Lama by the Qianlong Emperor, illustrated in *Treasures from Snow Mountains: Gems of Tibetan Cultural Relics*, Shanghai, 2001, no.56.

The present Ge-type crackle-glazed tripod conch-shaped water pot exemplifies this Qing syncretism, merging Song dynasty ceramic aesthetics with Buddhist ritual form.

Such objects reflect the Qianlong Emperor's Court's ambition to synthesise antiquarian tastes, religious iconography, and Manchu heritage into a unified expression of Imperial cosmopolitanism and sacred kingship. See for example, a leaf-shaped washer in Ge-type glaze, Qianlong seal mark and of the period, in the Qing Court Collection, illustrated in *Small Refined Articles of the Study: The Complete Collection of Treasures of the Palace Museum*, Shenzhen, 2009, p.137, no.113.

The Qianlong Emperor delighted in *trompe l'œil* artistry and took particular pleasure in porcelain that cleverly imitated other materials and everyday objects, revelling in the playful deception and technical virtuosity it embodied. Compare with a celadon-glazed conch-form washer, Qianlong seal mark and of the period, which was sold at Christie's New York, 24 September 2020, lot 819.



Roy C. Leventritt (1875-1968)

5
A VERY FINE BLUE AND WHITE 'RIDING THE ELEPHANT' BRUSHPOT, BITONG
Chongzhen
The tall cylindrical vessel rising from a flat base, the exterior painted with a boldly rendered elephant, its hide articulated in rhythmic 'thumbprint' whorls, the mahout reclining languidly atop its back, all set within a landscape of stepped rocks and V-tick grasses, enclosed between incised borders above and below.
16.4cm (6 1/2in) high.

£40,000 - 60,000
CNY390,000 - 580,000

明崇禎 青花胡人騎象圖筆筒

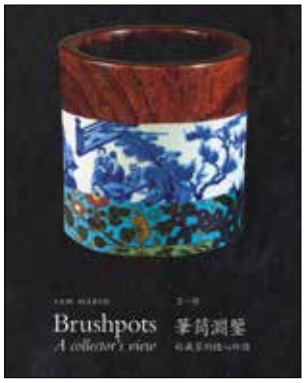
Provenance:
Roy C. Leventritt (1875-1968), San Francisco
Frey Collection
S. Marchant & Son, London

Published and Illustrated:
S.Marsh, *Brushpots: A Collector's View*, Hong Kong, 2020, pp.108-109

來源：
Roy C. Leventritt (1875-1968)，舊金山
Frey 舊藏
倫敦古董商S. Marchant & Son

著錄：
墨一閑，《筆筒淵鑒：收藏家的隨心所悟》，香港，2020年，第108-109頁

Roy C. Leventritt (1875–1968) was a San Francisco artist and connoisseur with a refined eye for Chinese ceramics, particularly Ming and early Qing blue and white porcelain. Educated at the Mark Hopkins Art Institute, he travelled widely and made notable acquisitions from London dealers such as Bluett & Sons, including pieces from the celebrated Wu Lai-hsi sale at Sotheby's in 1937. Several of his works were later lent to the influential 1949 Blue and White exhibition in Philadelphia, and he donated part of his collection to the Asian Art Museum in San Francisco; see R.Davids and D.Jellinek, *Provenance: Collectors, Dealers & Scholars: Chinese Ceramics in Britain & America*, Oxford, 2011, p.290.



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This brushpot displays several features characteristic of porcelain produced around 1640, in the final years of the Ming dynasty or early Transitional period. The flat base, incised borders, and stylised V-shaped grass are typical of the wares made at Jingdezhen during this era, when kiln production was marked by a growing appetite for painterly, narrative decoration. These elements point to a moment of both continuity and innovation, as craftsmen reimagined familiar motifs with renewed expressive freedom.

At the centre of the design on the present brushpot is a boldly painted elephant, its hide rendered with a rhythmic, thumbprint-like whorl pattern, carrying a mahout who reclines languidly across its back.

This relaxed pose diverges from conventional depictions of elephant-attendant scenes, such as the Buddhist motif of *sao xiang* (washing the elephant), and instead alludes to the auspicious rebus *qixiang* (騎象), 'riding an elephant', a homophone of *jixiang* (吉祥), meaning 'good fortune' or 'auspiciousness.' Traditionally, this motif shows a young boy seated upright on the elephant, but here the relaxed posture introduces a playful, whimsical note while maintaining the positive symbolism.

The mahout's sleepy pose, in fact, evokes a distinct rebus in Chinese visual culture: *ta xiang cheng zhen* (踏象成真) which means 'riding the elephant, truth is realised.' In this symbolism, the elephant transcends notions of delusion and cleansing, instead representing a vehicle for spiritual awakening attained through innocence, playfulness, and quiet insight.

In Buddhist art, the image of a child riding an elephant often signifies unburdened wisdom and the spontaneous clarity of the pure mind. The imagery also subtly echoes the Bodhisattva Puxian (普賢, Samantabhadra), the Bodhisattva often depicted riding a white elephant, symbolising the perfection of Buddhist practice through patience, meditation, and wisdom; further reinforcing themes of spiritual awakening and moral virtue.

Such imagery reflects the broader taste of the Transitional period for symbolic compositions that were at once meaningful and visually engaging. The painter's use of expressive brushwork and subtle humour places this piece within a distinctive group of late Ming dynasty blue and white wares, prized for their imaginative blending of allegory, charm and technical finesse.

Compare with a related blue and white brushpot, 17th century, with similarly decorated elephant with thumbprint whorl hide, in the Metropolitan Museum of Art, New York (acc.no.2008.80). The inspiration for the rendering of this elephant was in turn probably inspired by woodblock-print representations, such as those found in the *Tuhui Zongyi* (圖繪宗彝), 1607. See also another brushpot decorated with an elephant, Chongzhen, illustrated by T.Canepa and K.Butler, *Leaping the Dragon Gate: The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p.217.

Top view

6
A FAMILLE VERTE 'THREE SAGES' CIRCULAR SEAL-PASTE BOX AND COVER
Kangxi
The slightly domed cover decorated with a square cartouche containing three bearded scholars, one raising a fan in his hand, within a lakeside landscape with rocks and trees, the curved sides with shaped panels enclosing florettes against a green ground with smaller florettes, the box similarly decorated, the base with underglaze-blue double circle, box.
11.4cm (4 1/2in) diam. (3).

£15,000 - 20,000
CNY150,000 - 190,000

清康熙 五彩開光高士圖印泥盒

Provenance:
Berwald Oriental Art, London, 1998
The Jie Rui Tang collection, USA
Sotheby's New York, 20 March 2018, lot 372

來源：
倫敦古董商Berwald Oriental Art，1998年
潔蕊堂舊藏，美國
紐約蘇富比，2018年3月20日，拍品編號372

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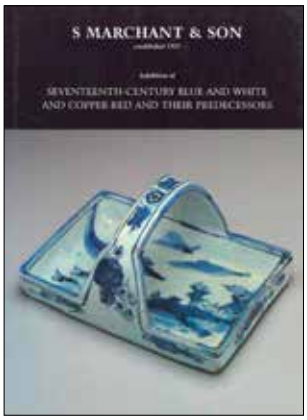
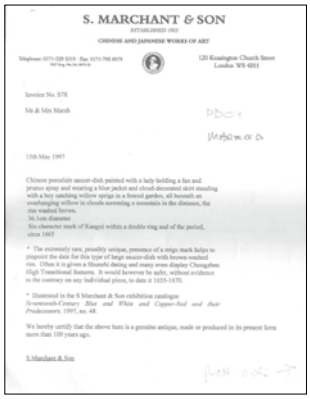
The traces of red pigment to the interior of this box and cover suggest its original function as a seal paste container. Seal paste, typically composed of finely ground cinnabar mixed with castor oil, was used with personal or studio seals to authenticate paintings, calligraphy, and official documents. Such boxes were essential scholarly accoutrements, often kept on the writing desk alongside brushes and ink.

The decoration depicting three bearded scholars by a lakeside, one holding a fan, likely evokes the idealised gatherings of learned men in nature; a common literati theme in late Ming and Qing decorative arts. Whether referencing a specific anecdote or serving as a generic emblem of scholarly refinement, such imagery reflected the aspirations and cultural values of the educated elite.

A similar but smaller (6.5cm diam.) famille verte circular seal-paste box and cover, Kangxi, was exhibited at The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty*, London, 1951, no.28, there described as a 'cosmetic box'.





7
A LARGE BLUE AND WHITE 'LADY AND BOY' SAUCER-DISH
Kangxi six-character mark and of the period
Sturdily potted with deep curving sides rising from a short straight foot to a brown-washed rim, deftly painted in the centre with an elegant lady holding a fan and a flower raised in her hand gazing at a boy with outstretched arms, all within a balustraded garden setting with gnarled *Taihu* rock and willow trees beneath wispy clouds.
36.5cm (14 3/8in) diam.

£15,000 - 20,000
CNY150,000 - 190,000

清康熙 青花仕女教子圖盤
青花「大清康熙年製」楷書款

Provenance:
Chak's Gallery, Hong Kong
S. Marchant & Son, London, 15 May 1997

Published, Illustrated and Exhibited:
S. Marchant & Son, *Seventeenth-Century Blue and White and Copper-Red and their Predecessors*, London, 1997, no.48

來源：
永寶齋，香港
倫敦古董商S. Marchant & Son，1997年5月15日

展覽著錄：
S. Marchant & Son，《十七世紀青花釉裡紅及其前身》，倫敦，1997年，編號48

The scene on the present lot is rich in symbolism related to scholarly success. The elegant lady: her hairstyle and robe reminiscent of 17th century figures painted by Chen Hongshou, holds a sprig of cassia, or osmanthus. The boy reaches up eagerly, suggesting the auspicious motif of 'plucking the cassia,' (折桂) an expression for passing the Civil Service examinations. This association possibly derives from the *Book of Jin*, where Xi Shen, sent to Yongzhou as governor, likened himself to 'a branch from the forest of cassia,' implying his own scholarly merit. Furthermore, the boy also reaches up to catch three drifting willow seeds (*liu zi*). The motif is a pun, as *liu zi* suggests both 'to retain' and 'sons', expressing an auspicious wish to secure good fortune through many sons.

Cassia, or osmanthus, blooms in autumn, the season of the Imperial examinations, making the flower a well-known emblem of academic achievement and future advancement. The scene thus cleverly plays on both the seasonal timing and the traditional title *tanhua lang* (探花郎) 'flower snatcher', awarded to the third-highest scoring *jinshi* candidate. By reaching for the flower held by the graceful lady, the boy embodies hopes of securing his own success in the years to come. See a related *wucai* 'Ladies and boys' dish, with a lady holding a flower out to a child with outstretched arms, *Yu tang jia qi* mark, Shunzhi, which was sold at Bonhams London, 3 November 2022, lot 2.

See also a blue and white sleeve vase, Shunzhi, painted with a related scene of a lady holding out a cassia branch to a child with open arms, illustrated in *Qing Shunzhi Kangxi chao qinghua ci*, Beijing, 2005, pp.80-81, no.41. Another related dish with a lady, Kangxi, is also illustrated in *Ibid.*, no.61.

Illustration from *Jia Long Woodblock Print Collection: Miscellaneous Records of The Western Chamber*, Ming dynasty
《嘉隆版畫集：西廂記雜錄》插圖

Illustration from *Leaf Album of Antiquities* painted by Chen Hongshou (1598-1652)
陳洪綬繪《博古葉子》插圖

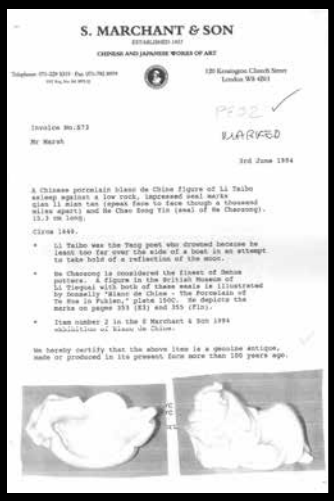
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

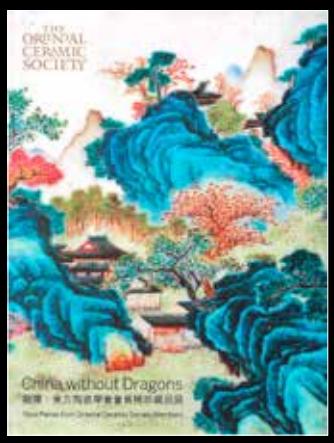
大清康熙年製

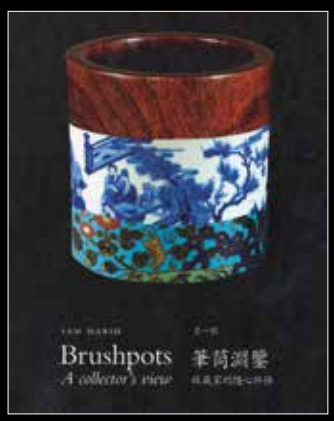
The Marsh Figure of Zhongli Quan or Tan Qiao by He Chaozong

A Masterpiece

Lot 8 (detail)







8

A VERY RARE BLANC-DE-CHINE DAOIST FIGURE OF ZHONGLI QUAN OR TAN QIAO

He Chaozong and Qian li mian tan seal marks, Late Ming Dynasty

The figure exquisitely modelled reclining on a rock with one knee raised, his head resting on his right arm in peaceful repose, dressed in loose flowing robes with finely incised folds cascading across the body, the hair neatly parted and tied into twin topknots above a serene bearded face, the entire figure covered in a lustrous creamy-white glaze, impressed seal marks *qian li mian tan* ('speak face to face though a thousand miles apart') and *He Chaozong yin* ('seal of He Chaozong'). *15cm (6in) long.*

£80,000 - 120,000
CNY780,000 - 1,200,000

明 德化窯白釉鐘離權或譚峭像
「何朝宗印」「千里面談」篆書印款

Provenance:
Sotheby's Hong Kong, 27 April 1993, lot 53
S. Marchant & Son, London, 3 June 1994

Published, Illustrated and Exhibited:
S. Marchant & Son, *Blanc De Chine*, 1994, London, p.18, no.2
The Oriental Ceramic Society, *China Without Dragons: Rare Pieces from Oriental Ceramic Society Members*, London, 2016, p.96, no.55
S.Marsh, *Brushpots: A Collector's View*, Hong Kong, 2020, p.136

來源：
香港蘇富比，1993年4月27日，拍品編號53
倫敦古董商S.Marchant & Son，1994年6月3日

展覽著錄：
S. Marchant & Son，《德化白瓷》，1994年，倫敦，第18頁，編號2
東方陶瓷學會，《龍隱：東方陶瓷學會會員稀珍藏品展》，
倫敦，2016年，第96頁，編號55
墨一閑，《筆筒淵鑒：收藏家的隨心所悟》，香港，2020年，第136頁

Illustration of Tan Qiao from the *Manual of the Mustard Seed Garden (Jieziyuan huapu)*, Kangxi period
清康熙年間《芥子園畫譜》中的譚峭圖像

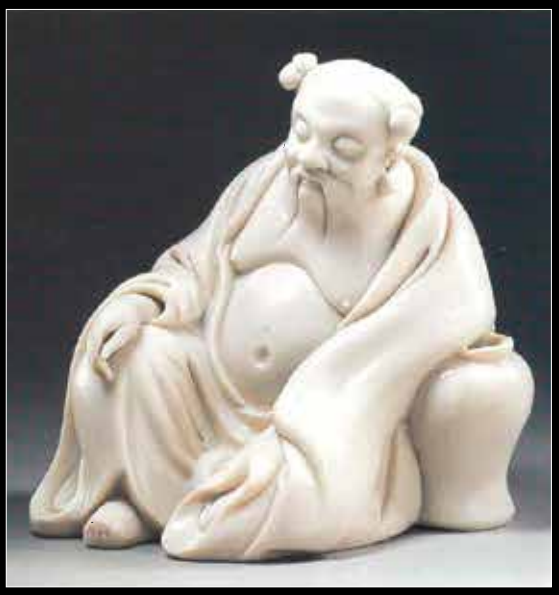


Figure of Zhongli Quan, He Chaozong mark, from the Robert H. Blumenfield collection, illustrated by J.Ayers, *Blanc De Chine: Divine Images in Porcelain*, New York, 2002, p.92, no.43
鐘離權像，何朝宗款，Robert H.Blumenfield收藏，著錄于J.Ayers,《Blanc De Chine: Divine Images in Porcelain》,紐約，2002年，第92頁，編號43

Woodblock print illustrating Zhongli Quan
木刻版畫中的鐘離權形象

Although previously described as Li Bai, the famed Tang dynasty poet often represented in porcelain as dozing drunkenly after a night of revelry, the distinctive hairstyle of this figure (twin topknots tied high on the crown) strongly suggests instead an identification with either Zhongli Quan, one of the Eight Daoist Immortals, or the Daoist Tan Qiao. While Li Bai is typically shown with a scholar's cap or single tied-bun and a wine cup by his side, Zhongli Quan and Tan Qiao are typically portrayed in a similarly reclining pose, but distinguished by the particular coiffure.

Zhongli Quan (鍾離權), also known as Zhongli of Han, is a prominent figure among the Eight Immortals of Daoist tradition. Often portrayed as a stout, serene figure with a bare chest and a fan (said to revive the dead or transmute stones into silver), he embodies themes of transcendence, spiritual power and detachment from worldly concerns. His topknot hairstyle is one of the most consistent iconographic markers across artistic media, from Daoist painting to blanc-de-Chine sculpture.

The Daoist Tan Qiao (譚峭) (circa 860AD-940AD, after travelling through the Sacred mountains of China, lived for a decade on Mount Song 嵩山 (Henan Province). According to legend, Tan's father regularly sent him money and clothing, which he spent on wine and gave away. Tan later went south to Mount Nanyue 南岳, or Mount Heng (Hunan Province), where he is said to have perfected the 'golden elixir' and could change shape, become invisible, and enter fire or water without being harmed - Daoist metaphors for transcendence. Finally, he travelled to Mount Qingcheng 青城 (Sichuan Province), and never returned. He is most closely associated with the text of *Huashu* (化書, Book of Transformations), a philosophical treatise blending Daoist cosmology, metaphysics, and natural philosophy.

This figure is signed by the renowned Dehua master He Chaozong (何朝宗), one of the most celebrated porcelain sculptors of the late Ming dynasty. His name appears on a small and highly prized group of works, all marked by an extraordinary refinement of form, depth of expression, and sculptural fluidity and clarity that distinguish them from the more commercial output of the Dehua kilns.

He Chaozong's signed figures are revered for their naturalistic drapery, subtle modelling, and serene, introspective faces, qualities that imbue them with a spiritual gravity rare in porcelain of any period. This level of artistry suggests not only technical mastery but a deep engagement with the literati and Daoist ideals of stillness, detachment, and transcendence.

He Chaozong's importance lies not merely in his command of the medium, but in his transformative role in the evolution of blanc-de-Chine sculpture. Working in a material traditionally used for altar figures and devotional wares, he elevated porcelain into a medium of aesthetic and metaphysical resonance, creating works that speak as much to scholarly taste as to spiritual aspiration.

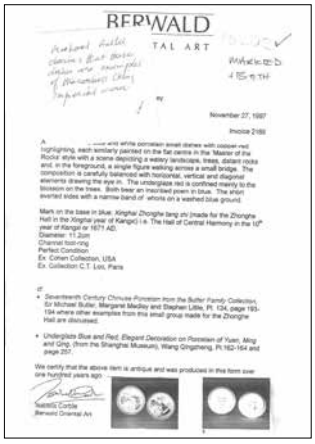
The present figure embodies this dual legacy; worldly elegance paired with otherworldly calm, and stands as a rare, signed example of one of the greatest ceramic sculptors in Chinese art history. It is in such works that the boundary between mortal poetry and immortal presence seems, quite deliberately, to dissolve.

See a closely related blanc-de-Chine figure of Zhongli Quan, noted as Li Taibai, 17th century, with the same impressed seals of He Chaozong, in the Robert H. Blumenfield Collection, illustrated by J.Ayers, *Blanc De Chine: Divine Images in Porcelain*, New York, 2002, p.92, no.43. See also the use of similar He Chaozong and commendation marks, on a figure of Li Tieguai in the British Museum, London, illustrated by P.J.Donnelly, *Blanc De Chine: The Porcelain of Tehua in Fukien*, London, 1969, p.258, pl.150C. Compare also with a related blanc-de-Chine figure of Zhongli Quan, 18th century, also sleeping on a rock, illustrated in *Ibid*., pl.95 B.

See a large blanc-de-Chine figure of Guanyin, He Chaozong seal mark, 17th century, which was sold at Sotheby's New York, 19 March 2025, lot 136. A blanc-de-Chine figure of Wenchang, He Chaozong seal mark, 17th century, was also sold at Sotheby's Hong Kong, 29 April 2022, lot 3650. And a blanc-de-Chine figure of standing Damo, He Chaozong seal mark, 16th century, was sold at Christie's Hong Kong, 26 November 2014, lot 3120. Compare also with a blanc-de-Chine figure of Guanyin, He Chaozong mark, circa 1640, which was sold at Bonhams London, 17 May 2012, lot 297.

Interior view

C.T. Loo (Ching Tsai Loo, 1880–1957)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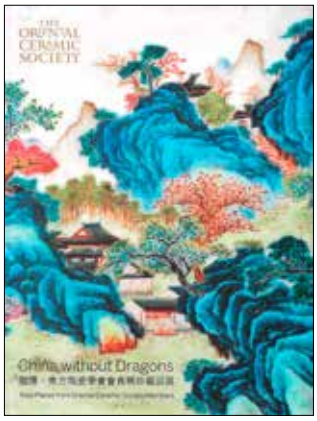


9
A RARE SMALL BLUE AND WHITE AND COPPER-RED 'LANDSCAPE' DISH
Kangxi Zhonghe Tang mark, cyclically dated to the Xinhai year, corresponding to 1671 and of the period
Finely potted with slightly curved tapering sides, rising from a countersunk flat base with channelled foot ring, painted in the interior with a lone sage holding a staff walking across a bridge, all within a lakeside landscape with mountains rendered with 'hemp-fibre' brushstrokes, and trees, some dotted with copper-red leaves, a poetic inscription with seal mark above, a band of classic scroll just beneath the mouth rim.
11.3cm (4 1/2in) diam.

£15,000 - 20,000
CNY150,000 - 190,000

康熙辛亥年（1671） 青花釉裡紅山水圖盤
青花「康熙辛亥中和堂製」「漱玉亭」款
「瞻公」印

Provenance:
C.T. Loo & Co., Paris (label)
Cohen collection, USA
Berwald Oriental Art, London, 27 November 1997

Published, Illustrated and Exhibited:
The Oriental Ceramic Society, *China Without Dragons: Rare Pieces from Oriental Ceramic Society Members*, London, 2016, pp.240-241, no.145

來源：
盧吳公司，巴黎（標籤）
Cohen舊藏，美國
倫敦古董商Berwald Oriental Art，1997年11月27日

展覽著錄：
東方陶瓷學會，《龍隱：東方陶瓷學會會員稀珍藏品展》，
倫敦，2016年，第240-241頁，編號145

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

The Butler Collection

Shanghai Museum

The present lot is of particular documentary importance as one of the earliest Imperial Kangxi porcelains, created after a prolonged period of transition and disruption when the court's control over Jingdezhen was tenuous and direct Imperial commissions were rare. The base is inscribed *Kangxi xinhai Zhonghetang*, meaning 'made in the Xinhai year of Kangxi (1671) for the Hall of Central Harmony,' linking it to the very first officially recorded kiln firings at Jingdezhen during the Kangxi reign.

That inaugural commission took place in 1671, and a small but significant group of porcelains produced in this and the following two years has survived, including the present dish. These early examples bear hall marks dated to this formative period, referencing a 'Hall of Central Harmony' (Zhonghetang). Despite sustained scholarly interest, the exact location of this hall has not yet been identified among known palace buildings. Recently, however, it has been argued that they refer to Fan Wenying (courtesy name Zhan Gong), a native of Fengtian who was appointed acting prefect of Raozhou (Jingdezhen) in 1671; see *China's Southern Paradise: Treasures from the Lower Yangzi Delta*, New Haven and London, 2021, p.321. Nevertheless, these pieces stand as some of the earliest documented Kangxi Imperial wares, predating the reign-marked porcelains that would become standard in later years.

These early wares are notable for their distinctive decoration, which is predominantly executed in underglaze blue and copper-red. A smaller number are finished in rich monochrome glazes, including a striking brown. Small dishes, such as the present example, are typically inscribed with a two-line poem, followed by the characters *Shuyuting* ('Clean Jade Pavilion') and the seal *Zhan Gong* ('Master Zhan'). Together, these inscriptions evoke the refined aesthetic and literati taste that characterised the Imperial porcelain of this formative period.

The couplet by the Tang dynasty poet Du Fu (712-770) reads:

過橋分野色，
移石動雲根。

Which may be translated as:

Crossing the bridge, the landscape's colours shift;
moving a stone, one stirs the very roots of the clouds.

This evocative couplet captures the Tang poetic imagination at its most vivid, suggesting that a single step can alter the landscape. 'Dividing the landscape's colours' implies a different view on each side of the bridge, while 'moving a stone and stirring the clouds' roots' evokes clouds so close they seem rooted in the earth itself; a rich, sensory image typical of Du Fu's poetry.

See five similar blue and white and copper-red dishes, three of the same date of 1671, but with different poems and landscapes, illustrated by Wang Qingzheng, *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pls.1-5. Another similar dish of the same date, is illustrated in *Gugong bowuyuan cang qingdai ciqi lei xuan*, Beijing, 2005, pl.6. See also three similar examples, Kangxi mark and dated to the Xinhai year, illustrated by T.Canepa and K.Butler, *Leaping the Dragon Gate: The Sir Michael Butler Collection of Seventeenth Century Chinese Porcelain*, London, 2021, p.420.

康熙年中製
ORIENTAL CERAMIC SOCIETY
145
2018 EXHIBITION
C.T.LOO & CO
PARIS

10
A VERY RARE COPPER-RED 'DEER, MONKEY AND PINE' BRUSHPOT, BITONG
Daoguang seal mark and of the period
Finely potted with straight cylindrical sides, the exterior exquisitely painted in underglaze copper-red with a spotted deer standing at the foot of a twisted pine, its antlers turned as it gazes towards a monkey perched lightly among the branches, the creature's fur rendered with the finest brushstrokes as it watches a bee drifting nearby, above them a bird descends in swift motion through the open sky, the ground enlivened with jagged rocks issuing sprays of peonies and wind-blown grasses.
12cm (4 3/4in) high.

£15,000 - 20,000
CNY150,000 - 190,000

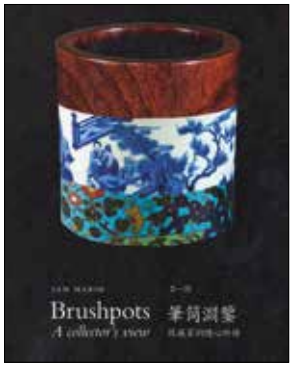
清道光 釉裡紅「喜祿封侯」筆筒
青花「大清道光年製」篆書款

Provenance:
Sotheby's Hong Kong, 28 April 1998, lot 805

Published and Illustrated:
S.Marsh, *Brushpots: A Collector's View*, Hong Kong, 2020, pp.168-169

來源：
香港蘇富比，1998年4月28日，拍品編號805

展覽著錄：
墨一閑，《筆筒淵鑒：收藏加的隨心所悟》，香港，2020年，第168–169頁



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Image courtesy of the Palace Museum, Beijing

See a similar copper-red 'monkey and pine' brushpot, Daoguang seal mark and of the period, illustrated in *The Complete Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, pp.196-197, no.180.

In this composition, each element contributes to a layered rebus conveying the auspicious phrase *xilu fenghou* (喜祿封侯), 'May you receive joy, emolument, and be ennobled as a marquis.' The deer (*lu*, 鹿) puns on *lu* (祿), referring to the official salary or emolument granted to state functionaries. The monkey (*hou*, 猴) stands for *hou* (侯), the noble title of marquis, while the bee (*feng*, 蜂) plays on *feng* (封), meaning 'to enfeoff' or bestow a title. Together, *fenghou* (蜂猴) forms a homophone of *fenghou* (封侯), 'to be granted a marquisate.'

Perched in a pine tree (*song*, 松), the magpie (*xi*, 喜) introduces the pun *xi* (喜), denoting happiness or joyous news. With its connotations of celebration and good fortune, the magpie adds an essential opening note to the rebus. When combined with the deer, the phrase becomes *xilu fenghou* (喜祿封侯), a visual blessing for joy, wealth, and noble rank. Such rebuses were a hallmark of Qing decorative art, particularly appealing to the scholar-official class. They offered not only painterly charm but also encoded blessings for advancement, status, and wealth; ideals deeply rooted in Confucian values and the Imperial examination system.

Rendered in the technically demanding copper-red glaze, the scene demonstrates not only the potter's mastery but also the subtlety of Qing visual culture, in which naturalistic imagery is imbued with political and poetic aspirations. Such pieces would have been prized by literati and Court officials alike, appreciated both for their rarity and their richly encoded blessings.

11

A FINE BLUE AND WHITE AND COPPER-RED PEAR-SHAPED VASE

Kangxi

Sturdily potted with an ovoid body rising from a short spreading foot to a waisted cylindrical neck terminating with flaring mouth rim, painted with a large leaf-shaped panel containing a mountainous landscape rendered with hemp-fibre brushstrokes, and a stilted pavilion by a lake, with copper-red trees, three small sages walk and gaze, the reverse with a large copper-red *Taihu* rock, the mouth rim with a herring-bone pattern band, and the foot with zig-zag band.
23cm (9in) high.

£30,000 - 50,000
CNY290,000 - 490,000

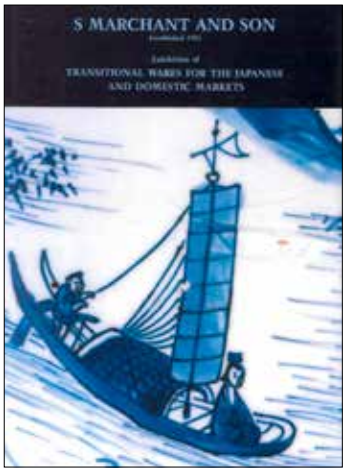
清康熙 青花釉裡紅山水賞石圖瓶

Provenance:
Sotheby's Hong Kong, 24 November 1987, lot 96
S. Marchant & Son, London, by 1989

Published, Illustrated and Exhibited:
S. Marchant & Son, *Transitional Wares for the Japanese and Domestic Markets*, London, 1989, no.52

來源：
香港蘇富比，1987年11月24日，拍品編號96
S. Marchant & Son，倫敦，至1989年

展覽著錄：
S. Marchant & Son，《轉變期瓷器：外銷日本及本土市場》，倫敦，1989年，編號52



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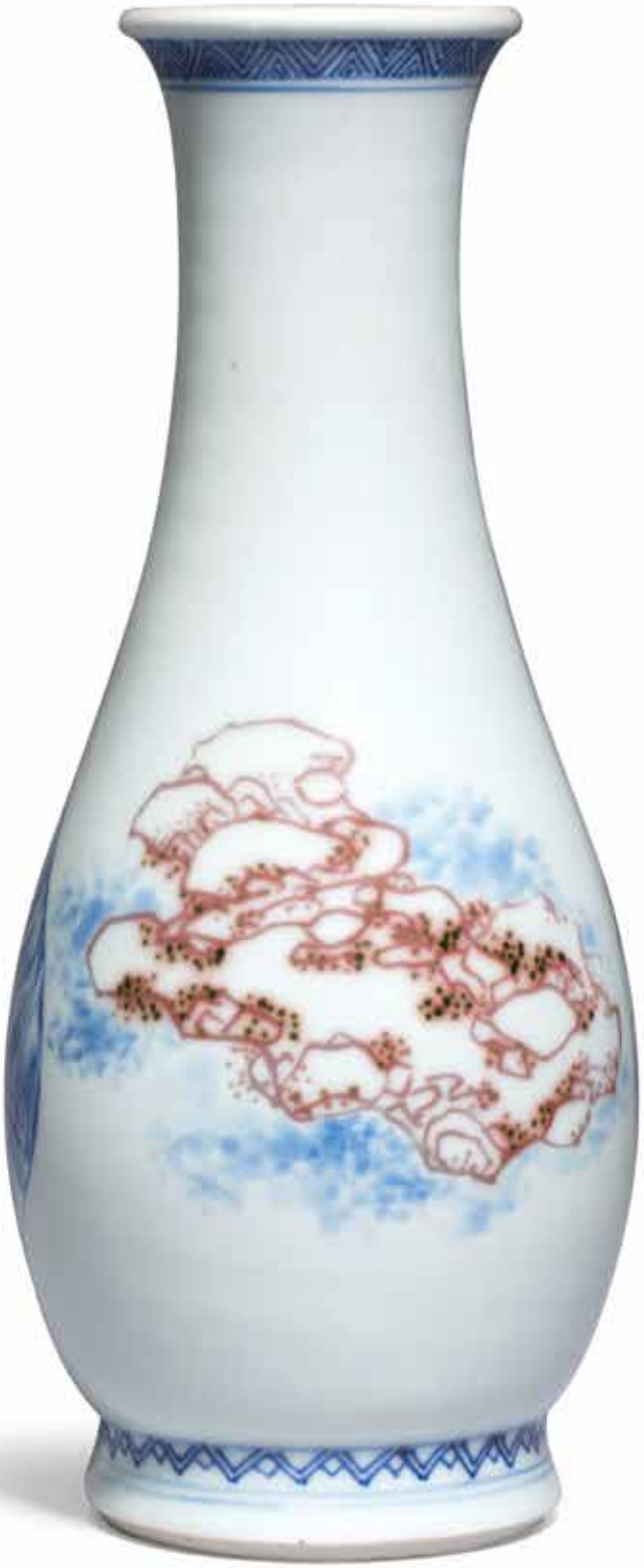
The Reitlinger Collection, the Ashmoleon Museum, Oxford

The inclusion of scholars' rocks (供石) as decoration reflects the profound fascination with the strange and the marvellous that captivated the Chinese literati. Since at least the Tang dynasty, scholars have prized these naturally weathered stones for their *qi* (奇): an ineffable energy embodied in their fantastical shapes, textures, and cavities, seeing them as microcosms of grander mountain landscapes and conduits to the Dao.

On porcelain, scholars' rocks serve both as aesthetic motifs and metaphors for the cultivated ideals of the gentleman-scholar. Here, they work symbiotically with the painted mountainous scenes on the reverse, together evoking a visionary landscape of mist-shrouded peaks and jagged grottoes. By pairing these elemental stones with painted scenery, the vessel becomes a visual meditation on the mysteries of nature and the literati's quest to capture its elusive spirit: a bridge between the physical world and an inner, poetic landscape.

The present vase is particularly noteworthy for the combination of underglaze-blue and copper-red. However, see related blue and white only vases of very similar shape, but painted with buffalos, early Kangxi, illustrated in *Transitional Wares and Their Forerunners*, Hong Kong, 1981, p.94; another related blue and white and copper-red vase of similar shape, Kangxi, is in the Ashmolean Museum, Oxford (acc. no.EA1978.894); and compare also with a related blue and white vase of similar shape, but decorated with an equestrian in a landscape, mid 17th century, in the Metropolitan Museum of Art, New York, illustrated by S.G.Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p.210, fig.203.



12
A VERY RARE IMPERIAL INSCRIBED TWO-COLOUR CARVED CINNABAR LACQUER 'QIANLONG POEM' BRUSHPOT, BITONG
Qianlong Yuzhi four-character mark and of the period
Expertly carved around the exterior in relief with an Imperial poem in formal *kaishu* script titled *Xiao yuan xian yong wu shou* ('Five verses from the small leisure garden') in red, with two seals reading *Qian* and *Long*, on a black square diaper-pattern ground, all supported on a stepped base decorated with interlinking *ruyi*-heads, raised on four feet, the interior and base black lacquered, Japanese wood box. *10.4cm (4 1/8in) high.* (2).

£60,000 - 80,000
CNY580,000 - 780,000

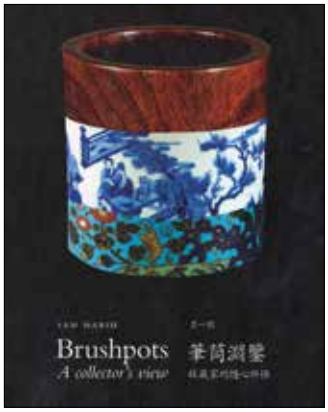
清乾隆 御製剔紅「小園閒詠五首」御題詩筆筒
「乾隆御製」款

Provenance:
The Oriental Art Gallery Ltd., London, 17 May 1993

Published and Illustrated:
The Oriental Art Gallery Ltd, *Oriental Works of Art*, London, 1993, no.54
S.Marsh, *Brushpots: A Collector's View*, Hong Kong, 2020, pp.80-81

來源：
The Oriental Art Gallery Ltd.，倫敦，1993年5月17日

著錄：
The Oriental Art Gallery Ltd，《Oriental Works of Art》，倫敦，1993年，編號54
墨一閑，《筆筒淵鑒：收藏家的隨心所悟》，香港，2020年，第80–81頁



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

‘Five Verses from the small leisure orchard’ 《小園閒詠五首》

1

In the autumn lake the fish timidly near the bait, such are the affairs of rod and hook. Above the green waters a bamboo rod, a clear breeze rustles the collar of the palm-bark rain cape. The grassy reeds of the outskirt, among the moon and stars. Returning home along in the still night, along the mossy clear path.

秋湖魚怯餌，把釣事如何。綠水一竿竹，清風幾領簑。蒹葭塵外老，星月箇中多。夜靜獨歸去，清光掛女蘿。

2

Taking the pine as my home, seeing home where the crane guards the gate. Knowing people and visiting guests, deserve fine grain from the paddies. The ancient spirit of the moon staying the night, the combing breeze through manifold feathers. Up to now, fine servant boys, need not be expensive and lofty.

結社松為宅，看家鶴守門。偏知人客至，不負稻粱恩。宿月精神古，梳風毛羽繁。由來好僮僕，不必貴乘軒。

3

How much do you understand the colours of autumn? the reeds and flowers are all now white. The battling wind shakes the moorside at sunset, drinking the dew on the cold isle. Life and vitality knows to be thankful, and not willing to stop anytime. In the vast smoky water, it is best to go by a flat boat.

秋色知多少，蘆花盡白頭。戰風搖夕浦，飲露亞寒洲。生意知將謝，隨時未肯休。蒼茫煙水里，好去弄扁舟。

4

The pavilion across the river, connected by a bridge. Old autumn with jaded white sky, the red maples in the cold current. Rolling curtains of willow to the night moon, walking in the wind and frost. How I love this path, crossing the water east.

隔溪亭子迥，為架板橋通。秋老碧天白，寒流楓葉紅。捲簾吟夜月，著屐步霜風。愛此雙雙跡，扶笻過水東。

5

Of the flowers and trees of the four seasons, my favourite in the garden is the plum blossom. Refusing to yield to the snow, in the breeze several flowers have blossomed. The pure fragrance wafts to the bones, cold and moist with icy cheeks. Alone, the secluded person can appreciate it, inspecting the branches.

四時花木足，最喜是園梅。傲雪三冬裡，因風幾朵開。清香流玉骨，冷潤滴氷腮。獨有幽人賞，巡簷杖策來。

Image courtesy of the Palace Museum, Beijing

Finely carved lacquer brushpots bearing Imperial poems inscribed in elegant *kaishu* script, such as the present example, are rare. However, two comparable pieces in the Qing Court Collection, in the Palace Museum, Beijing, have been published. The first brushpot is illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, pl.32. The second example is illustrated in *200 Objects You Should Know: Carved Lacquer Ware*, Beijing, 2008, pl.162.

Compare with a related but slightly larger cinnabar lacquer brushpot, Qianlong seal mark and of the period, carved with the same poem, but with key-fret border at the mouth rim, which was sold at Bonhams London, *The Parry Collection of Chinese Art*, 2 November 2021, lot 66. Another carved cinnabar lacquer brushpot, with the same poem, Qianlong seal mark and of the period, but with a red colour foot and no key-fret border, was sold at Sotheby's Hong Kong, 10 April 2006, lot 1526.

All the brushpots mentioned above have subtle variations in their design. It has been suggested that these differences are due to having been produced over a period of time; see S.Marsh, *Brushpots: A Collector's View*, Hong Kong, 2020, p.80.

The poem adorning the present brushpot, entitled 'Five verses from the small leisure garden' *Xiao Yuan Yong Wu shou*, was composed by the Qianlong Emperor when he was a Prince, and is recorded in the *Anthology of Qianlong Poems* (*Qing Gaozong Yushi Wen Quanji: Le Shan Tang Ding Ben*), chapter 27, p.5.

The poems were written by Prince Hongli, before he became the Qianlong Emperor, and were originally published in the *Yuzhi Leshan Tang Quanji*. The Leshan Tang was within the Palace where the Qianlong Emperor lived as a Prince, and these poems were published in the second year of his reign (1737). It could be said that the Qianlong Emperor was nostalgic about his earlier time in this palace before he became Emperor, and so wanted brushpots carved with

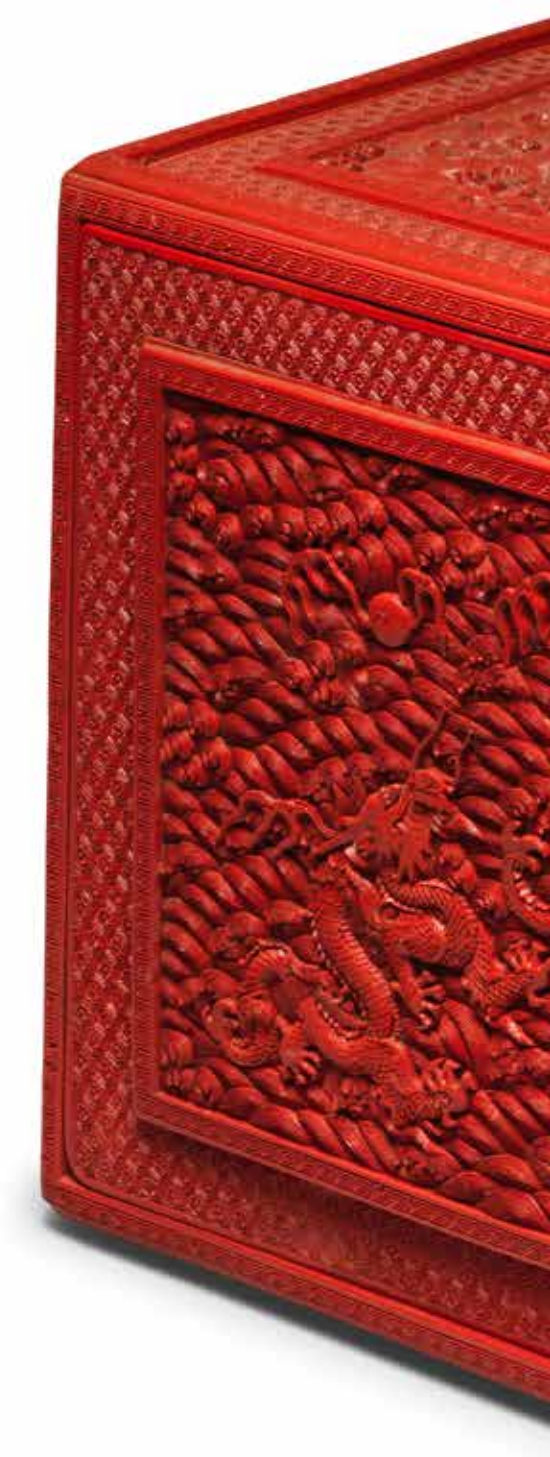
The Parry Collection, Bonhams London, 2 November 2021, lot 66

this particular poem. We enter the private realm of the Qianlong Emperor, firstly through the poem, in his small garden rather than on an ostentatious grand tour, and secondly, through the brushpot, with him seated at his scholar's desk.

Although brushpots with calligraphy can be found from earlier reigns, such as the Kangxi period, it was only during the Qianlong period that a brushpot is decorated with the Emperor's own poem. This can be taken as a sign of the Qianlong Emperor's confidence in poetry and classical Chinese literature and furtherance of his image as an accomplished scholar. Indeed, the Qianlong Emperor was a prolific poet and composed thousands of poems that, taken together, construct an image of the Emperor as a wise, erudite yet sensitive ruler. As a Manchu, he was still very much conscious of his perceived 'foreignness' by the Han Chinese elite. His sensitivity to the issue resulted in both a sorcery scare in 1768: a hunt for perceived sorcerers cutting off the Manchu prescribed queues, and literary inquisitions that sought to censor and destroy any text that he considered insulting to the Manchu. See P.A.Kuhn, *The Chinese Sorcery Scare of 1768*, New Haven, 2009. The Qianlong Emperor's concerns however, had a positive side too, propelling him to forge an identity, given that he was not entirely Han Chinese, to became the custodian, protector and benefactor of that culture. As such, the Qianlong Emperor aimed to show himself as worthy of any educated Han Chinese literatus: learned in the classics and the arts of painting and calligraphy. He therefore surrounded himself with the accoutrements of the scholar, such as brushpots, embellished with his own poems in fine calligraphy.

In this series of poems carved on the present brushpot, the description of beautiful scenery and nature parallels the harmony and beauty of a world under his dynasty's rule. Brushpots with poems, such as the present lot, would instil in the writer the erudition of the Emperor, and similar poems were inscribed on other brushpots in different mediums. See for example, the same poem on an underglaze red and white brushpot, Qianlong, illustrated in *Sun Yingzhou de taoci shijie*, Beijing, 2003, p.262, no.161.

Lot 13 (top view)



13
A RARE CARVED CINNABAR LACQUER 'NINE DRAGONS' PORTABLE CABINET AND COVER
Qianlong
Of rectangular form, the flat panel cover opening to reveal three drawers and two compartments with hinged doors, all with diaper-pattern, around a black-lacquered compartment, the top with angular bail-handles and *ruyi*-shaped metal mounts, the exterior meticulously carved with nine five-clawed dragons with bulging eyes and horns emerging from an intricate ground of crashing and foaming waves in pursuit of flaming pearls, each panel surrounded by a key-fret border and diaper-pattern band.
38cm (15in) wide x 19cm (7 1/2in) deep x 26cm (10 1/4in) high. (5).

£30,000 - 50,000
CNY290,000 - 490,000

清乾隆 剔紅九龍紋提匣

Provenance:
Adrian Joseph (d.2010), circa 1990

來源：
Adrian Joseph（2010年去世），約1990年

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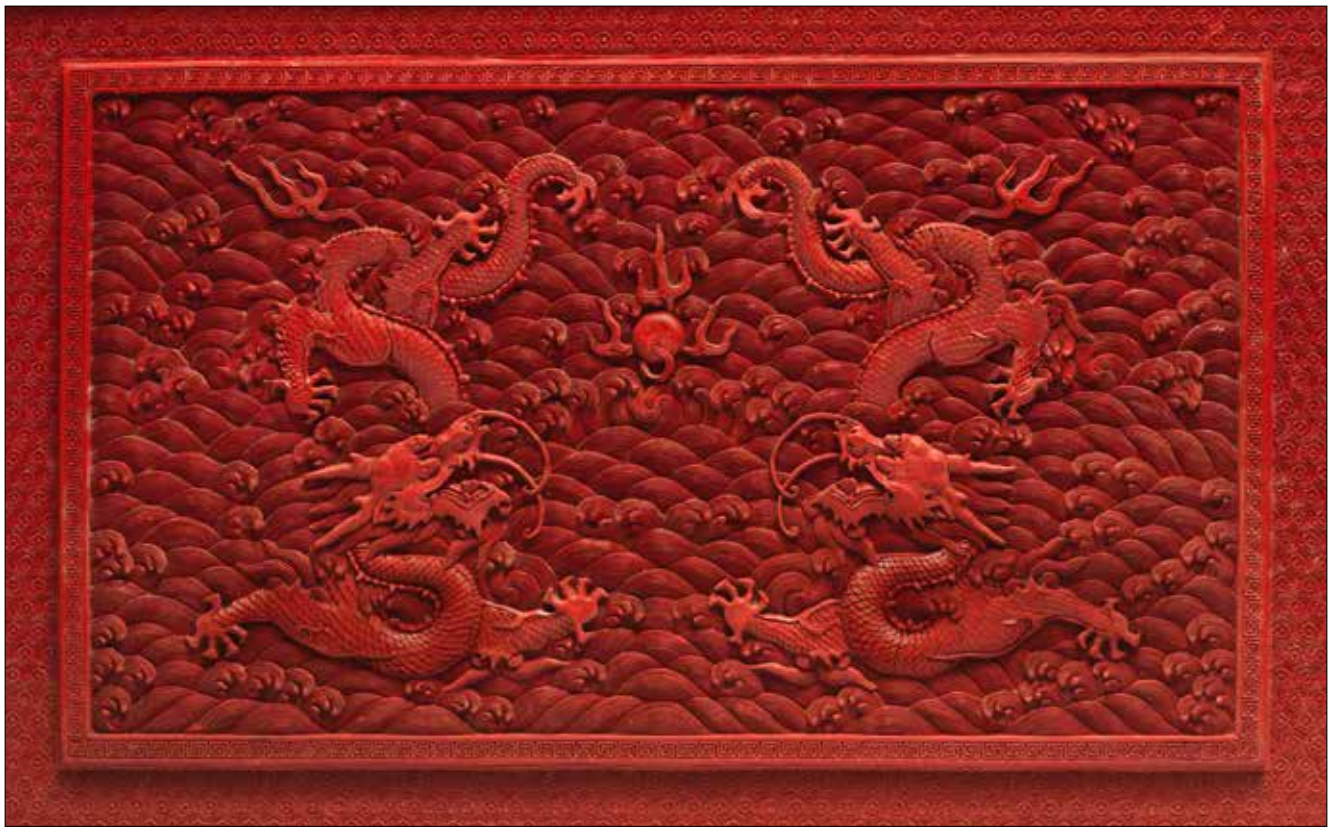


Front view

The nine five-clawed dragons carved across this exceptional lacquer hand-carried cabinet embody potent Imperial and cosmological symbolism. The dragon (龍), as the quintessential emblem of the Emperor and a harbinger of rain, prosperity, and auspicious power, is here multiplied nine fold: nine (*jiu* 九) being the most revered of all numbers in traditional Chinese thought. Its homophone with the word for eternity (*jiu* 久) imbues the design with wishes for enduring reign, longevity, and boundless fortune. Moreover, the motif of nine dynamic dragons swirling among waves reinforces the image of the ruler as a cosmic harmoniser: one who commands both heaven and earth. Rich in visual energy and layered meaning, this cabinet would have been especially prized as an expression of supreme authority and eternal good fortune.

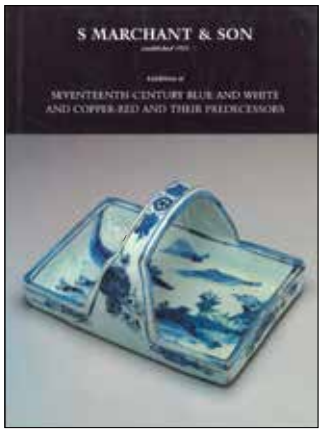
See a nearly identical rectangular handled cabinet, 18th century, in the Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, no.153.

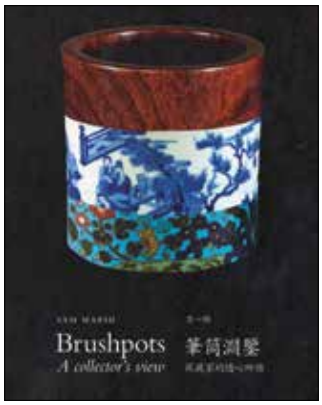
See also a very similar carved cinnabar lacquer 'dragon' cabinet, Qianlong, illustrated in *The Creation of Natural Immensity and Grandeur: The Yang Ming Shan Fang Collection of Lacquer from Song, Yuan, Ming and Qing Dynasties*, Beijing, 2020, pp.214-217. Compare also with a related cinnabar lacquer handled box, but carved with the Seven Sages of the Bamboo Grove, mid-Qing dynasty, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Shenzhen, 2006, pp.68-69, no.45. For similarly carved designs of dragons on waves, but on a vase and a cabinet, both mid-Qing dynasty, see *Ibid.*, nos.47 and 48.

Compare with a related cinnabar lacquer 'dragon' cabinet, Qianlong, which was sold at Sotheby's Hong Kong, 8 October 2009, lot 1644.

Image courtesy of the Yang Ming Shan Fang collection of lacquer

Interior view





14
A RARE AND LARGE BLUE AND WHITE 'PERSIANS WASHING THE ELEPHANT' BRUSHPOT, BITONG
Kangxi
The cylindrical vessel deftly painted around the exterior in vibrant tones of cobalt-blue with a continuous scene of a large white elephant with almond-shaped eyes and lotus-leaf-like ears gazing back to its left, a foreigner with bald pate standing atop the beast brushing its back, all amidst other foreigners, cloud whorls above and gnarled rocks with 'hemp-fibre' brushstrokes below, all between a border of 'cracked-ice' beneath the mouth rim and a band of 'blobby dots' above the foot.
17cm (6 3/4in) diam.

£30,000 - 40,000
CNY290,000 - 390,000

清康熙 青花洗象圖筆筒

Provenance:
S. Marchant & Son, London, by 1997

Published, Illustrated and Exhibited:
S. Marchant & Son, *Seventeenth-Century Blue and White and Copper-Red and their Predecessors*, London, 1997, no.50
S.Marsh, *Brushpots: A Collector's View*, Hong Kong, 2020, pp.108-109

來源：
倫敦古董商 S. Marchant & Son ，至1997年

展覽著錄：
S. Marchant & Son，《十七世紀青花釉裡紅及其前身》，倫敦，1997年，編號50
墨一閑，《筆筒淵鑒：收藏家的隨心所悟》，香港，2020年，第108–109頁

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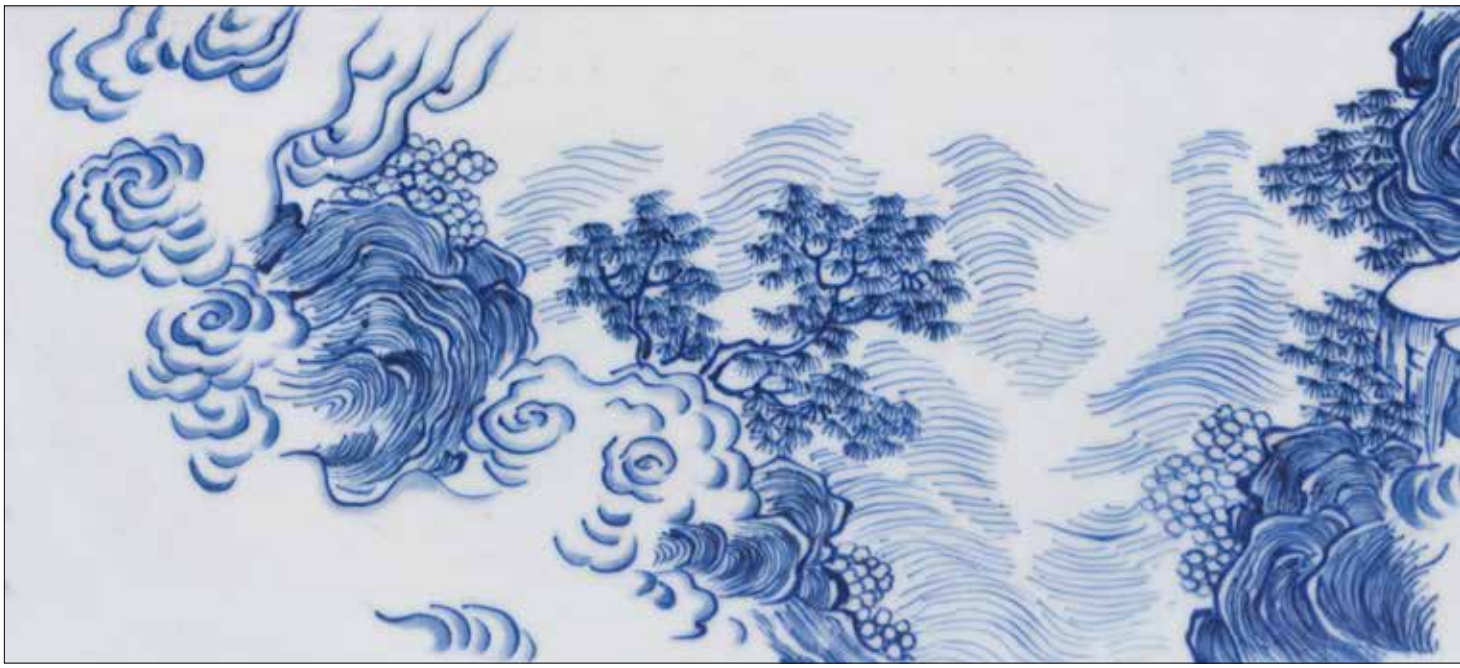


This finely painted brushpot displays key features characteristic of early Kangxi porcelain, circa 1670. The 'cracked-ice' border beneath the rim is a typical decorative device of the period, while the rocky outcrops, rendered in the so-called 'Master of the Rocks' style, exhibit the hallmark 'hemp-fibre' brushstrokes, fluid, textured lines that echo the spontaneous energy of literati painting. Together, these elements situate the piece at a pivotal moment in Qing ceramic history, when the kilns at Jingdezhen, having recovered from the turmoil of the late Ming, embarked on a bold revival marked by narrative flair and painterly confidence.

At first glance, the scene of a white elephant being washed by a bald-headed attendant may suggest the familiar Buddhist theme of *sao xiang* (洗象), or 'washing the elephant': a metaphor for the cleansing of illusions (*xiang* or 'elephant' also means 'image') and the attainment of spiritual clarity. In this context, the elephant represents strength, wisdom and mental focus, while the act of washing it becomes an allegory for purifying the mind through disciplined practice. The motif appears frequently in painting and porcelain from the late Ming onwards, often in monastic or allegorical settings.

Yet the depiction on this vessel departs strikingly from the conventional. The figure beside the elephant with his Phrygian-style hat, is almost certainly Persian in inspiration. His costume, pose and physiognomy as well as other figures depicted in this brushpot closely resemble illustrations found in the *Tuhui Zongyi* (圖繪宗彝), an influential painting manual first published in 1607. There, under the title 'Persians Washing an Elephant', one finds an almost identical grouping: exotic figures in Central Asian dress, attending to a white elephant with similar grace and theatricality. The resemblance suggests that the porcelain painter had direct or indirect access to this printed source, drawing on its imagery to craft a novel, hybridised reinterpretation of the washing elephant theme. The design of 'Persians washing an elephant' was also published in *Fangshi mopu* (A Manual of Mr Fang's Ink Cake Designs), 1588; see T.Canepa and K.Butler, *Leaping the Dragon Gate: The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p.217.

This subtle shift from Buddhist parable to exotic tableau reflects a wider cultural fascination in late Ming and early Qing art with the foreign, the strange and the marvellous. It also demonstrates the permeability of image-making at Jingdezhen during this era, when popular printed manuals, global trade and literati imagination merged to create unexpected and sometimes whimsical reinterpretations of established motifs. Whether read as an allegory of spiritual cleansing or as a playful image of cross-cultural encounter, this brushpot captures a moment of extraordinary inventiveness in Qing dynasty porcelain painting.

See a related blue and white brushpot with a scene of washing an elephant, mid-17th century, in the Metropolitan Museum of Art, New York (acc.no.2008.80).

Image courtesy of the Metropolitan Museum of Art, New York

15

A WUCAI 'PHEASANT AND PEONY' BALUSTER JAR AND COVER

Shunzhi

Elegantly potted with tapering sides rising to swelling shoulders surmounted by a waisted neck with slightly flaring mouth rim, decorated around the exterior with two long tailed pheasants amidst gnarled *Taihu* rocks issuing peonies, camellias and magnolias, all beneath a cracked-ice band, the neck with further floral sprays, the domed cover similarly decorated and surmounted by a lotus-bud finial. *34cm (13 2/8in) high.* (2).

£15,000 - 20,000
CNY150,000 - 190,000

清順治 五彩花鳥紋蓋罐

Provenance:
An English private collection
Roger Keverne Ltd., London, 17 May 2012

Published, Illustrated and Exhibited:
Roger Keverne Ltd., *Summer Exhibition*, London, 2012, no.32

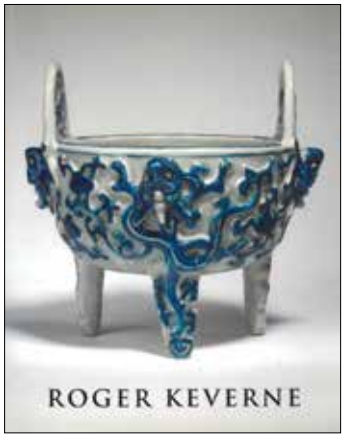
來源：
英國私人收藏
倫敦古董商Roger Keverne Ltd.，2012年5月17日

展覽著錄：
Roger Keverne Ltd.，《夏季展覽》，倫敦，2012年，編號32

The tree peony, or *fugui hua* (富貴花), was perhaps the most favoured flower in Qing dynasty porcelain decoration. Celebrated as the 'flower of riches and honour,' it symbolised prosperity and was considered an emblem of spring. When shown alongside the crab apple (*haitang*) and the white magnolia (*yulan*), the three together formed a visual rebus for *yu tang fu gui* (玉堂富貴): 'wealth and rank in the Jade Hall.' This 'Jade Hall' referred to the Hanlin Academy, the pre-eminent institution of scholarly prestige during the Ming and early Qing dynasties.

The golden pheasant, typically rendered in vivid yellows and reds and native to southern China, was another auspicious motif. In the Ming and Qing Courts, this striking bird was embroidered on the rank badges of civil officials. As the sinologist Wolfram Eberhard observed, the long-tailed golden pheasant came to symbolise the scholarly official in Imperial service; see W. Ebehard, *A Dictionary of Chinese Symbols: Hidden Symbols in Chinese Life and Thought*, London, 1986, p.234. Its elegant form, often depicted perched upon rocks amidst flowering plants, became one of the most iconic decorative themes of the late seventeenth and early eighteenth centuries.

Compare with a related but blue and white baluster jar and cover, Shunzhi, of the same form and decoration, illustrated in *Qing Shunzhi Kangxi chao qinghua ci*, Beijing, 2005, p.73, no.36. See also a related *wucai* brushpot with a similar design of pheasant on a rock with peonies, Shunzhi, illustrated in *Shunzhi Porcelain: Treasures from an Unknown Reign*, Alexandria, Virginia, 2002, pp.118-119, which was later sold at Christie's New York, 16 March 2015, lot 3542.



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16
A VERY RARE LANGYAO BRUSHPOT, BITONG
Kangxi six-character mark and of the period
Finely potted with straight sides, the exterior covered with a rich cherry-red glaze thinning to a pale cream tone at the rim and above the base, the interior glazed white, the recessed button base bearing an underglaze blue mark within a double circle.
14cm (5 1/2in) high.

£30,000 - 40,000
CNY290,000 - 390,000

清康熙 郎窯紅釉筆筒
青花「大清康熙年製」楷書款

Provenance:
A & J Speelman Ltd., London, 9 May 2013

Published and Illustrated:
S.Marsh, *Brushpots: A Collector's View*, Hong Kong, 2020, pp.164-167

來源：
倫敦古董商 A & J Speelman Ltd.，2013年5月9日

著錄：
墨一閑，《筆筒淵鑒：收藏家的隨心所悟》，香港，2020年，第164–167頁

A&J SPEELMAN

Sales Invoice

PB 92

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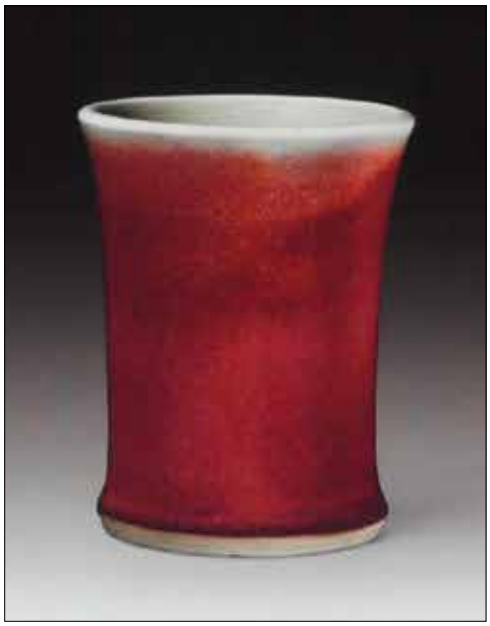
大清康熙年製



A *langyao* brushpot, Kangxi mark and of the period, the Zhuyuetang collection

A *langyao* brushpot, Kangxi, The Hallwylska Museum, Stockholm

The present brushpot is particularly rare not only for its lustrous *langyao* glaze, but also for bearing the Kangxi reign mark. The six-character Kangxi reign mark is typical of porcelains from the middle Kangxi period, when such wares were produced for Imperial use. For two similar examples see a related brushpot with sang-de-boeuf glaze, Kangxi mark and of the period, with slightly curved sides, in the Zhuyuetang collection, illustrated in *A Millenium of Monochromes from the Great Tang to the High Qing: The Baur and the Zhuyuetang Collections*, Geneva, 2018, p.284, no.129. See also a *langyao* glazed brushpot, Kangxi, in the Hallwylska Museum, Stockholm (acc.no.XLVIII:XA.c.a.01.HWY). Interestingly, this brushpot was part of a group of Chinese ceramics which were sent by S.M. Franck & Co., London for inspection to the Swedish Crown Prince Gustaf Adolf in 1909, which he then went on to offer Wilhelmina von Hallwyl, née Kempe (1844-1930). See also a copper-red glazed flaring brushpot, Kangxi, illustated in *Gugong taoci guan*, Taipei, 2009, p.347, no.329.

Although copper had been used in red glazes in earlier periods, most notably in the 15th century during the Xuande reign, the *langyao* red (named after Lang Tingji, 1663-1715, who was director of the kilns at the time) of the Kangxi era represents a reinvention rather than a revival. Changes in kiln scale and technology during the intervening centuries likely led to the temporary loss of the earlier copper-red techniques. *langyao* ware reflects the Qing dynasty's renewed interest in technical experimentation and visual drama, combining the challenges of copper-red with the elegance of Imperial porcelain.

Copper-red glazes require precise control of a reducing atmosphere in the kiln: oxygen is restricted, causing the copper oxide in the glaze to reduce to metallic copper, which, if cooled quickly enough, remains suspended in the glaze as colloidal particles, giving the distinctive red. If cooled too slowly, the copper re-oxidises, leading to dull or greenish hues; making successful firings rare and prized. The red glaze on this brushpot thickens toward the foot, forming a lustrous, dark 'roll', a result of the glaze's high flux content causing it to run during firing. Where the glaze is thinner, near the rim, it fades to a pale tone, revealing the white porcelain body beneath. The interior and the glazed base remain white, suggesting the pot was not dipped but perhaps had the glaze applied by brush for control and evenness.

See a related but larger (19.8cm high) *langyao* brushpot, without mark, 18th century, which was sold at Christie's Hong Kong, 5 April 2016, lot 111.

大清乾
隆年製

17

A LARGE BLUE AND WHITE 'ROMANCE OF THE THREE KINGDOMS' SAUCER-DISH

Kangxi six-character mark and of the period

Expertly potted with curving sides rising from a channelled foot ring to a slightly everted rim, boldly painted in the interior with a scene of an elderly bearded gentleman pointing the way to an armoured horseman with a spear, accompanied by a halberd and flag-bearer, all amidst an outdoor setting with rocks, a roof in the distance shrouded with mist, the exterior painted with rocks.

33.8cm (13 1/4in) diam.

£20,000 - 30,000
CNY190,000 - 290,000

清康熙 青花人物故事圖盤
青花「大清康熙年製」楷書款

Provenance:

Eileen Lesouef, France
Ben Janssens Oriental Art, London, 17 June 1999

Published and Illustrated:

Ben Janssens Oriental Art, *Seventeenth century Chinese blue and white porcelain from the private collection of Eileen Lesouef*, London, 1999, fig.34

來源：

Eileen Lesouef，法國
倫敦古董商Ben Janssens Oriental Art，1999年6月17日

著錄：

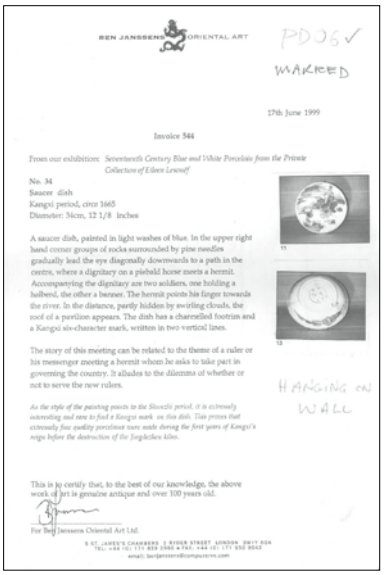
Ben Janssens Oriental Art，《Seventeenth century Chinese blue and white porcelain from the private collection of Eileen Lesouef》，倫敦，1999年，插圖34

The story represented on this dish refers to the famous 'Eight Gates Battle Formation' (八陣圖) devised by the legendary Shu strategist Zhuge Liang (181-234) during the Three Kingdoms period. According to tradition, Zhuge Liang constructed a seemingly random array of stones along the riverbank, an ingenious tactical maze that would confuse and entrap pursuing forces. The rocks are depicted on the exterior of the present dish.

In the *Romance of the Three Kingdoms*, the Wu general Lu Xun (183-245) inadvertently led his troops into this intricate formation while chasing retreating Shu forces. Lost among the boulders and swirling mist, Lu Xun and his men could find no way out, only to encounter an old man; Zhuge Liang's father-in-law, Huang Chengyan, who appeared as a guardian of the formation and ultimately guided them to safety.

The story emphasises Zhuge Liang's brilliance and his enduring legacy as a master strategist. Even after his death, the 'Eight Gates Battle Formation' continued to confound and impress his enemies, cementing his reputation as one of China's most revered military minds.

See a related blue and white dish illustrating another episode from the 'Romance of the Three Kingdoms', Kangxi, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, pp.70-71.


BEN JANSSENS ORIENTAL ART

PD06 ✓
MARKED

17th June 1999

Invoice 544

From our exhibition: *Seventeenth Century Blue and White Porcelain from the Private Collection of Eileen Lesouef*

No. 34
Saucer dish
Kangxi period, circa 1665
Diameter: 34cm, 12 1/8 inches

A saucer dish, painted in light washes of blue. In the upper right hand corner groups of rocks surrounded by pine needles gradually lead the eye diagonally downwards to a path in the centre, where a dignitary on a piebald horse meets a hermit. Accompanying the dignitary are two soldiers, one holding a halberd, the other a banner. The hermit points his finger towards the river. In the distance, partly hidden by swirling clouds, the roof of a pavilion appears. The dish has a channelled footrim and a Kangxi six-character mark, written in two vertical lines.

The story of this meeting can be related to the theme of a ruler or his messenger meeting a hermit whom he asks to take part in governing the country. It alludes to the dilemma of whether or not to serve the new rulers.

As the style of the painting points to the Shunzhi period, it is extremely interesting and rare to find a Kangxi mark on this dish. This proves that extremely fine quality porcelain was made during the first years of Kangxi's reign before the destruction of the Jingdezhen kilns.

HANGING ON WALL

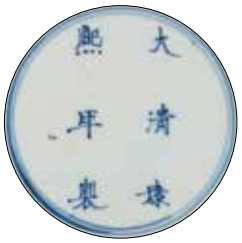
This is to certify that, to the best of our knowledge, the above work of art is genuine antique and over 100 years old.

For Ben Janssens Oriental Art Ltd.

BEN JANSSENS ORIENTAL ART

SEVENTEENTH CENTURY
CHINESE BLUE AND WHITE PORCELAIN
FROM THE PRIVATE COLLECTION OF
EILEEN LESOUEF

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.


大清康熙年製

18 Y

A RARE COPPER-RED 'BEEHIVE' WATERPOT, TAIBOZUN

Qianlong seal mark and of the period

The domed body finely potted with curving sides rising to a lipped mouth rim, the exterior evenly covered with a rich crushed raspberry-red glaze, the interior, mouth rim and base glazed white with underglaze blue seal mark, *hongmu* stand and box.

8.6cm (3 3/8 in) diam. (3).

£60,000 - 80,000
CNY580,000 - 780,000

清乾隆 霽紅釉水丞
青花「大清乾隆年製」篆書款

Provenance:

S. Marchant & Son, London, 13 March 1970
Anthony J. Evans (1954-2008), UK, collection no.438
S. Marchant & Son, London, 8 November 2012

來源：

S. Marchant & Son，倫敦，1970年3月13日
Anthony J. Evans (1954–2008)，英國，收藏編號438
倫敦古董商S. Marchant & Son，2012年11月8日

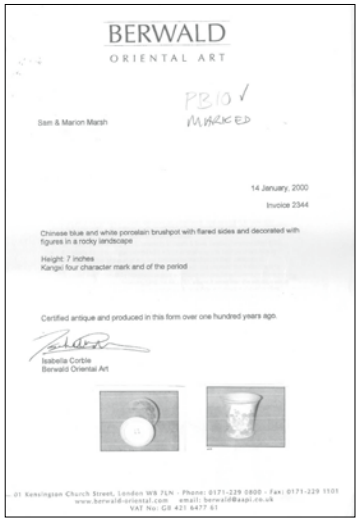
Anthony J. Evans (1954–2008) was a British collector and scholar of Chinese ceramics, particularly renowned for his expertise in wares from the late Qing dynasty to early Republic period. A linguist and connoisseur, Evans began collecting in the 1980s, acquiring many pieces through leading London dealers such as Bluett & Sons. His deep knowledge of Chinese inscriptions and forms made him a respected figure among dealers and fellow collectors. His archive, including correspondence, dealer invoices, and research notes, was donated posthumously to the Brotherton Library Special Collections at the University of Leeds, providing a valuable resource for the study of 19th and 20th century Chinese porcelain. His collection of Chinese ceramics was sold at Bonhams London, 10 November 2011.

A small copper-red-glazed waterpot, Yongzheng six-character mark and of the period, Bonhams Hong Kong, 3 December 2015, lot 4

The rich, evenly applied glaze and elegant silhouette of the present lot suggest it may represent an experimental firing or a highly unusual private commission from the Imperial kilns, underscoring its extreme rarity and importance. See however, a blue-glazed waterpot of related form, Qianlong mark and of the period, in the Palace Museum, Beijing (acc.no.gu.00153630).

The term *Taibozun* (太白尊) refers to a type of globular waterpot or wine jar with a broad, rounded body and short narrow neck. The name alludes to the Tang dynasty poet Li Taibai (李太白), better known as Li Bai (李白), who was famed for his love of wine and often associated with a free-spirited, Daoist persona. In later visual culture, he was frequently depicted in a drunken stupor beside a large wine vat of similar shape. The vessel's name thus evokes both the physical form and the poetic, inebriated world of Li Bai.

Compare with a related but earlier Yongzheng six-character mark and period copper-red glazed waterpot, which was sold at Bonhams Hong Kong, 3 December 2015, lot 4.


BERWALD
ORIENTAL ART

PB10 ✓
MARKED

Sam & Marion Marsh

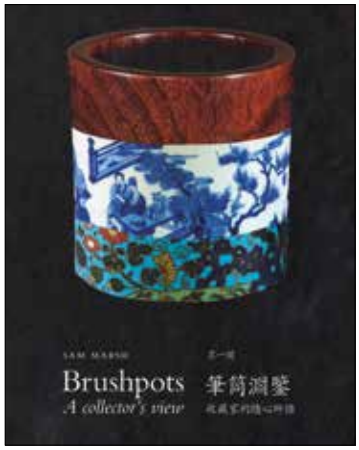
14 January, 2000
Invoice 2344

Chinese blue and white porcelain brushpot with flared sides and decorated with figures in a rocky landscape

Height: 7 inches
Kangxi four character mark and of the period

Certified antique and produced in this form over one hundred years ago.

Isabella Corble
Berwald Oriental Art



19
A VERY RARE BLUE AND WHITE 'SAGES CONTEMPLATING THE DAO' BRUSHPOT, BITONG
Kangxi four-character mark and of the period
Finely potted with gently curving sides, the exterior painted with a scene of bearded sages gathered in discussion around a hanging scroll bearing a *yin-yang* symbol, held aloft by a boy attendant, all set within a rocky landscape with swirling 'hemp-fibre' brushstroke rocks, framed above by a 'herringbone' border at the rim and below by a band of 'blobby dots', the recessed base with a four-character Kangxi reign mark within a double circle.
18.5cm (7 1/4in) high.

£40,000 - 60,000
CNY390,000 - 580,000

清康熙 青花高士圖筆筒
青花「康熙年製」楷書款

Provenance:
Berwald Oriental Art, London, 14 January 2000

Published and Illustrated:
S.Marsh, *Brushpots: A Collector's View*, Hong Kong, 2020, pp.110-113

來源：
倫敦古董商Berwald Oriental Art，2000年1月14日

著錄：
墨一閑，《筆筒淵鑒：收藏家的隨心所悟》，香港，2020年，第110–113頁

Image courtesy of the Shanghai Museum

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

It is exceptionally rare to encounter a Kangxi period blue and white brushpot bearing a four-character Kangxi mark, such as the present lot, as most examples from the reign either carry six-character marks, maker's marks, or are unmarked all together. The subject painted on this brushpot, a group of sages or philosophers gathered around a scroll bearing the *yin-yang* symbol, is a compelling representation of scholarly and cosmological enquiry, drawn from both Daoist and Neo-Confucian traditions. The motif resonates strongly with the intellectual ideals of the literati class during the late Ming and early Qing dynasties, a period when porcelain brushpots emerged as not only functional desk objects but also vehicles for sophisticated symbolic content.

At the heart of the composition is the *taijitu* (太極圖), or *yin-yang* diagram, a visual representation of the cosmic interplay between opposing but interdependent forces: *yin* (dark, feminine, receptive) and *yang* (light, masculine, active). This duality, constantly in motion, generates the rhythms of the natural world: day and night, summer and winter, birth and decay, and underpins classical Chinese metaphysics. The concept of *taiji* (the Supreme Ultimate) lies at the core of both Daoist cosmology and the syncretic Neo-Confucian philosophy that flourished during the Song dynasty and experienced renewed interest in the Ming.

The scene of sages leaning over the scroll may specifically allude to Zhou Dunyi (1017–1073), the Song dynasty philosopher whose *Taiji Tushuo* ('Explanation of the Diagram of the Supreme Ultimate') synthesised Daoist cosmology with Confucian ethics. In his view, *taiji* gives rise to *yin* and *yang*, which in turn generate the Five Elements, thus forming the basis of all phenomena. Zhou's diagram and commentary became foundational texts within the Neo-Confucian

canon, and by the late Ming period, these ideas had permeated elite scholarly culture, inspiring not only philosophical writings but also artistic representations.

Alternatively, the scene may be interpreted more broadly as a gathering of Daoist sages or legendary scholars, perhaps even Immortals, engaged in cosmological discussion, contemplating the nature of the universe in harmony with the Dao. The brushpot format enhances this interpretation, as such objects were designed for use by scholars, who would have immediately recognised and appreciated the intellectual and symbolic depth of the imagery. These scenes evoke the classical ideal of the philosopher-recluse, removed from the distractions of court or city life, attuned instead to the patterns of heaven and earth. See a hanging scroll in the British Museum, London, of the same subject, 18th century (acc.no.1881,1210,0.80.CH).

The presence of this subject on a porcelain vessel also reflects the growing sophistication of narrative decoration in the 17th century, as painters at Jingdezhen sought to appeal to the tastes of an increasingly erudite and aesthetically discerning clientele. Rather than mere ornamentation, such compositions offered viewers a visual entry into philosophical contemplation and cosmic reflection, an appropriate accompaniment to the rituals of writing, reading, and meditation.

Compare with a related blue and white brushpot, with straight sides, but with similar design of sages contemplating the *Taiji* symbol, *Yu dian chuan lu shou chang* mark, Kangxi, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai, 1998, pp.66-67. A *wucai* broad-shouldered jar, Shunzhi, with the same motif, is illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment*, Shanghai, 2005, pp.184-185.

20

A ZITAN BRUSHPOT, BITONG

Qing Dynasty

Smoothly carved with thick straight sides rising to a small lip at the mouth rim from a grooved band at the base supported on three bracket-feet imitating a stand, the finely grained wood of dark chocolate-brown tone.

11.5cm (4 1/2in) high.

£5,000 - 8,000
CNY49,000 - 78,000

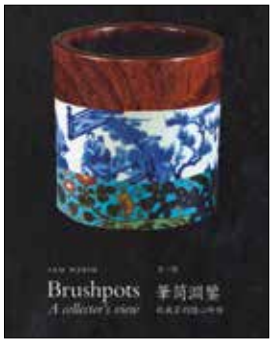
清 紫檀素面筆筒

Provenance:
Adrian Joseph (d.2010), Hong Kong, circa 1984

Published and Illustrated:
S.Marsh, *Brushpots: A Collector's View*, Hong Kong, 2021, pp.54-55

來源：
Adrian Joseph（2010年去世），香港，約1984年

著錄：
墨一閑，《筆筒淵鑒：收藏家的隨心所悟》，香港，2021年，第54–55頁



Zitan wood (紫檀木) is widely regarded as one of the most prestigious Chinese hardwoods. When freshly cut, it exhibits a rich purplish hue: a colour traditionally reserved for the emperor, before gradually darkening with age to an almost lustrous black. Its dense, heavy texture and silky surface have often been likened to sun-warmed stone.

A member of the rosewood family (Dalbergia spp.), *zitan* is exceptionally close-grained and sometimes compared to the fine strands of ox hair. It is in fact so dense that it sinks in water.

Zitan has been highly prized since ancient times. Notably, examples dating as far back as the 8th century are preserved in the Shōsōin, the Imperial Treasure House in Nara, Japan. By the Ming dynasty, Chinese sources had largely been depleted, and during the 16th and 17th centuries, the wood became a prized import, particularly from Indonesia. In the Qing dynasty, the Qianlong Emperor took measures to safeguard remaining stocks by restricting their use to Imperial workshops and warehouses.

See a related *zitan* brushpot, probably 17th century, illustrated by Sydney L. Moss Ltd., *Documentary Chinese Works of Art in Scholars' Taste*, London, 1983, pp.122-123, no.64. Another related *zitan* brushpot, 17th/18th century, is illustrated by M.Flacks, *Custodians of the Scholar's Way: Chinese Scholars' Objects in Precious Woods*, London, 2014, p.136.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Another view

21
A FINE FAMILLE VERTE 'ONE HUNDRED ANTIQUES AND CHILONG' BRUSHPOT, BITONG
Kangxi
Finely potted with straight sides rising to a grooved mouth rim, the base with recessed glazed 'button', the exterior meticulously enamelled with two 'mihrab'-shaped panels containing various antique vessels, books and scrolls, including an elephant-handled jar, *weiqi* board, and a rabbit on a leaf, all against a dense floral ground and two *chilong* with long bifurcated tails.
13.5cm (5 1/4in) high.

£20,000 - 30,000
CNY190,000 - 290,000

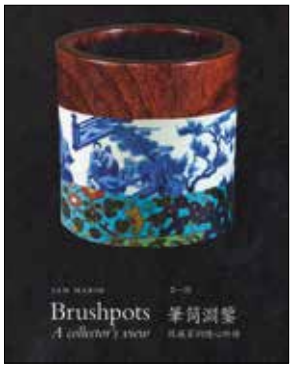
清康熙 五彩博古圖筆筒

Provenance:
Sotheby's London, 3 June 1984, lot 30
Sotheby's Hong Kong, 18 May 1988, lot 287
Sotheby's London, 16 May 2007, lot 51

Published and Illustrated:
S.Marsh, *Brushpots: A Collector's View*, Hong Kong, 2020, pp.264-265

來源：
倫敦蘇富比，1984年6月3日，拍品編號30
香港蘇富比，1988年5月18日，拍品編號287
倫敦蘇富比，2007年5月16日，拍品編號51

著錄：
墨一閑，《筆筒淵鑒：收藏家的隨心所悟》，香港，2020年，第264–265頁



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This exquisitely decorated brushpot is richly adorned with the 'Hundred Antiques' (博古) motif: an auspicious and erudite design that celebrates scholarly refinement, cultural nostalgia, and the literati's deep appreciation for antiquity. The imagery includes a selection of archaic bronzes: among them a rare elephant-head-handled jar, a vessel emblematic of strength, good fortune and sagacity; alongside an incense burner incised with *shou* (壽) characters for long life, and a *weiqi* (go) board, suggesting intellectual strategy and cultivated leisure.

Also present are the rabbit on a leaf, an allusion to the Moon Hare and Chang'e of Chinese legend, a subtle nod to Immortality and the poetic romance of the moon, as well as books and scrolls representing scholarship and literary accomplishment, and a *ruyi* sceptre, a timeless symbol of authority and the fulfilment of one's wishes.

The panels are framed by a pair of sinuous archaistic *chi* dragons, whose coiled bodies evoke dynamic energy and protective power.

Together, these images reflect the revivalist aesthetic of the early Qing dynasty, when scholars and craftsmen embraced the archaism (仿古) movement: looking back to antiquity to inspire design and affirm cultural lineage. Under the Kangxi, Yongzheng and Qianlong Emperors, the copying and reinterpretation of Shang and Zhou bronzes and ritual forms became a scholarly vogue, with motifs like these invoked to link the present to a revered past. This brushpot, with its profusion of antique forms and mythological references, is a fine example of that enduring fascination with tradition, and the literati ideals of moral cultivation, intellectual pursuits, and transcendence.

Compare the decoration with that on a famille verte pot and cover, also with the 'Hundred Antiques' motif, Kangxi, illustrated by C.J.A.Jörg, *Famille Verte: Chinese Porcelain in Green Enamels*, Gronigen, 2011, p.146.

22

A RARE BLUE AND WHITE AND COPPER-RED CELADON-GLAZED BOWL

Xi Fan Tang three-character mark, Kangxi

Sturdily potted with deeply rounded sides supported on a short slightly inward-tapering foot, the interior painted in cobalt-blue with mountains in hemp-fibre brushstrokes beside a lake, dotted with trees issuing copper-red leaves, the exterior covered in an olive-green glaze.

17cm (6 3/4in) diam.

£20,000 - 30,000
CNY190,000 - 290,000

清康熙 外醬釉內青花釉裡紅山水圖碗
青花「希范堂」楷書款

Provenance:

Eileen Lesouef, France
Ben Janssens Oriental Art, London, by 1999
A French private collection
Christie's Paris, 13 December 2017, lot 26
Roger Keverne Ltd., London, 14 May 2018

Published and Illustrated:

Ben Janssens Oriental Art, *Seventeenth century Chinese blue and white porcelain from the private collection of Eileen Lesouef*, London, 1999, fig.53

來源：

Eileen Lesouef，法國
倫敦古董商Ben Janssens Oriental Art ，至1999年
法國私人收藏
巴黎佳士得，2017年12月13日，拍品編號26
倫敦古董商Roger Keverne Ltd.，2018年5月14日

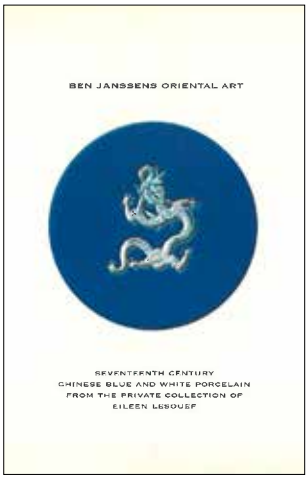
著錄：

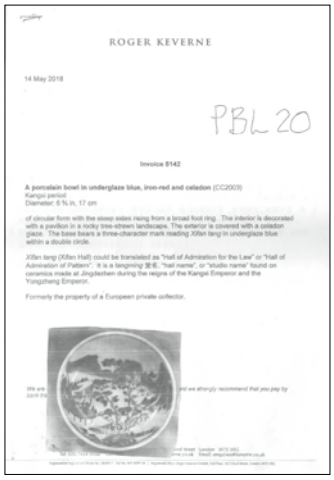
Ben Janssens Oriental Art，《Seventeenth century Chinese blue and white porcelain from the private collection of Eileen Lesouef》，
倫敦，1999年，插圖53

The *Fan* inscribed in the mark refers to Fan Zhongyan (989–1052), a distinguished statesman and scholar of the Song dynasty. He served as the magistrate of Raozhou, a jurisdiction that at the time included oversight of Jingdezhen, the famed centre of porcelain production. Fan Zhongyan was widely respected for his integrity and governance, and his residence in Raozhou was subsequently renamed Xifantang (Hall of Rare Fan) to commemorate his esteemed legacy.

A plausible candidate for commissioning this bowl is Zhang Yunlun, a native of Laiyang in Shandong Province, who similarly held the post of magistrate in Raozhou and earned a commendable reputation for his service. Zhang's literary works were compiled under the title *Xifantang Ji*, clearly intended as a homage to Fan Zhongyan. His death in 1679 aligns chronologically with the period associated with the 'Master of the Rocks' painting style and places him among the circle of the Zhonghe Tang group. It is during this era that the present piece was most likely produced, reflecting a convergence of artistic influences and local historical homage.

Compare with a related pair of bowls, decorated in underglaze blue and red, and glazed green on the exterior, Kangxi eight-character mark with *Renzi* cyclical date, corresponding to 1672, illustrated by T.Canepa and K.Butler, *Leaping the Dragon: The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p.420. See also a related blue and white and copper-red and celadon glazed bowl, Xuande six-character mark, Kangxi, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai, 1998, p.92, no.60.





For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

23
A LARGE BLUE AND WHITE 'PRECIOUS OBJECTS' BRUSHPOT, BITONG
Chongzhen
Finely potted with slightly curving straight sides rising from a flat base, painted around the exterior in vibrant tones of cobalt-blue with various vessels, some containing flowers such as lotus, peony and camellia, a stand with incense burning set and implements, scholar's rock, teapot and fruit, all between double-line bands above the foot and beneath the mouth.
20.5cm (8 1/8in) diam.

£30,000 - 40,000
CNY290,000 - 390,000

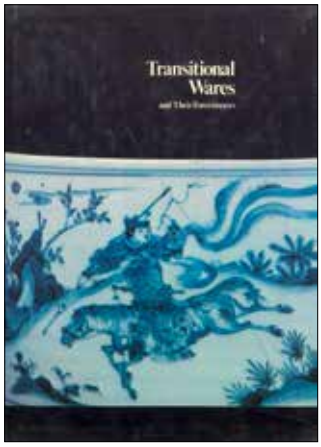
明崇禎 青花博古圖筆筒

Provenance:
Christie's London, 15 May 2012, lot 362

Published, Illustrated and Exhibited:
The Oriental Ceramic Society of Hong Kong, *Transitional Wares and their Forerunners*, Hong Kong, 1981, no.81

來源：
倫敦佳士得，2012年5月15日，拍品編號362

展覽著錄：
東方陶瓷學會，《Transitional Wares and their Forerunners》，香港，1981年，編號81



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

The brushpot is vividly painted with the 'Hundred Antiques' (博古圖) motif, a popular theme in late Ming and early Qing dynasty decorative art, especially on scholars' objects. Rather than depicting exactly one hundred items, the term refers to an abundant assemblage of auspicious and historical objects associated with literati life. These typically include archaic bronzes, scrolls, books, vases, incense burners, musical stones, and natural curios such as scholar's rocks; each evoking the refined pursuits and moral values of the elite. The designs were also based on woodblock-printed books, such as *Fangshi mopu* (A Manual of Mr Fang's Ink Cakes), published in 1588; see T.Canepa and K.Buter, *Leaping the Dragon Gate: The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p.232.

The present brushpot includes an unusually imaginative selection. One standout is a finely painted scholar's rock, a fantastically eroded stone prized for its ability to evoke vast natural landscapes in miniature and stimulate philosophical reflection. Alongside it are archaic bronze vessels, echoing the scholarly revival of antiquarian studies in the seventeenth century, when philological research and epigraphic study of ancient inscriptions were spurred by the *kaozheng* (考證 'evidential learning') movement.

The incense burner set reminds us of incense's role not only in ritual but in creating an atmosphere of contemplation and aesthetic focus. Burning incense was a key part of the 'Four Arts' (*qin, qi, shu, hua*) culture; accompanying painting, chess, calligraphy, and music in a scholar's studio.

Elsewhere, a charmingly rendered goldfish bowl shows two fish swimming playfully inside; an auspicious symbol of harmony and abundance, and a light-hearted counterbalance to the more reverent objects. A plate of peaches symbolises longevity and Immortality, while a nearby teapot (possibly used for tea or wine) hints at the ambiguous pleasures of both sobriety and inebriation in scholarly leisure. The various vases throughout contain emblematic flowers: peonies for wealth and honour, lotuses for purity and enlightenment, and camellias for elegance and perseverance.

One particularly curious detail is the presence of a square-section vase. This does not directly correspond to known ceramic or bronze forms of the period and appears to be a product of the painter's imagination (although perhaps loosely based on square vases but with cylindrical necks; see one example illustrated in *Kangxi Porcelain Wares*, Hong Kong, 1998, pp.42-43, pl.31). When discussing this peculiarity with Sir Michael Butler, Sam Marsh joked that perhaps the artisans were 'harking forward' — a playful inversion of the usual tendency in Chinese art to 'hark back' to antiquity.

See also a blue and white vase, Chongzhen, but with very similar decoration of various vessels with flowers, including scholars' rocks, and fishbowls with fish, illustrated by T.Canepa and K.Butler, *Leaping the Dragon: The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p.449.

24

A FAMILLE ROSE 'CRICKET FIGHT' BRUSHPOT, BITONG

Xihua xuan zhu seal mark, cyclically dated to the Bingzi year corresponding to 1936 and of the period

The straight cylindrical body with gently chamfered mouth rim and a shallow groove below the rim, finely enamelled in soft famille rose tones with a continuous scene of five boys gathered beneath a leafy tree growing from gnarled rocks, their attention fixed on a pair of crickets contained within a small box, to one side, an elegant calligraphic inscription, the base with a red-enamel seal mark reading *Xihua xuan zhu* ('Master of the Studio of Cherished Flowers').

15.2cm (6in) high.

£3,000 - 5,000
CNY29,000 - 49,000

丙子年(1936) 粉彩嬰戲圖筆筒
「方雲峰」「惜花軒主」款

Published and Illustrated:
S.Marsh, *Brushpots: A Collector's View*, Hong Kong, 2020, pp.274-275

著錄：
墨一閑，《筆筒淵鑒：收藏家的隨心所悟》，香港，2020年，第274–275頁

The decoration on the present lot is based on a well-known print by Wu Youru (c. 1840–1893), a celebrated illustrator active in late Qing dynasty Shanghai. Wu's image was widely reproduced in painting manuals printed during the 1930s, especially in Shanghai, where such woodblock-printed guides were popular among both amateur and professional artists.

While Wu's original design represents the boys with shaven heads in the traditional style of Imperial China, the artist of the present brushpot has updated their appearance to reflect Republican-era fashion. Here, the children are shown with full heads of hair, neatly cropped in the distinctive 'pudding basin' style, suggesting not only a shift in visual aesthetics, but also a conscious effort to bring traditional subject matter into dialogue with the modern world.

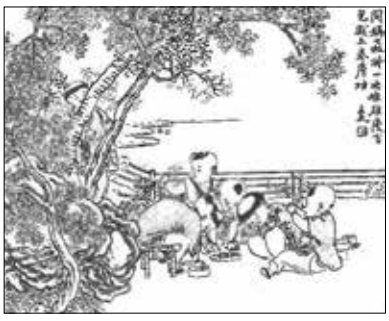
Cricket fighting, the central motif of the scene, has deep cultural roots in China. The pastime can be traced back to the Tang dynasty and reached remarkable popularity during the Song, when the influential minister Jia Sidao (1213–1275) even authored a treatise on the subject. As the last Prime Minister of the Southern Song dynasty, his enthusiasm for cricket contests while the Mongol threat loomed, might be seen as a curious, if revealing, misdirection of priorities.

On the reverse of the brushpot is a finely executed twelve-line calligraphic inscription, evoking the intensity and symbolism of the cricket battle depicted:

同稱飛將
一決雌雄
漫言兒戲
亦奏膚功
丙子仲冬月新平方雲峰寫於珠山

Together they call themselves flying generals
Engaged in a decisive battle for supremacy
Do not dismiss this as mere child's play
There is real merit in the contest
Painted by Fang Yunfeng at Zhushan in the mid-winter month of the Bingzi year (1936)

The brushpot is attributed to Fang Yunfeng (1897–1957), a highly skilled porcelain painter based in Zhushan, Jingdezhen, and a contemporary of the famed 'Eight Friends of Zhushan.' Renowned for his expressive depictions of human figures and animals—particularly cats. Fang's work is illustrated in *Innovations & Creations*, Hong Kong, 2004, nos.68–70. See also two porcelain plaques painted by Fang Yunfeng, illustrated by S.Kwan, *Brush and Clay: Chinese Porcelain of the Early 20th Century*, Hong Kong, 1990, pp.376-379, nos.119-120.



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

W.W. Winkworth (1897-1991)

William Wilberforce 'Billy' Winkworth (1897–1991) was one of the most influential British collectors and connoisseurs of Chinese and Japanese art in the 20th century. The son of Stephen D. Winkworth, at whose home the Oriental Ceramic Society was founded in 1921, he served in the First World War before joining the British Museum's Department of Ceramics under R. L. Hobson from 1922 to 1926. He later devoted himself to collecting and dealing, known for his exceptional eye and wide-ranging connoisseurship, particularly in Chinese ceramics, Japanese netsuke, lacquer, and sword furniture. From around 1948 to 1970, he also worked as a part-time cataloguer for Sotheby's. Admired for his influence on a generation of British collectors, Winkworth retired to the Isle of Wight in 1972.

Distinguished engineer and long-time Marconi employee, P.J. Donnelly dedicated over forty years to the company. Between 1938 and 1941, he was seconded to the Hyderabad government in India, where he developed a profound interest in Eastern art. During his time there, he amassed an impressive collection of Dehua porcelains. His seminal work, *Blanc de Chine: The Porcelain of Tehua in Fukien*, 1969, remains amongst the most comprehensive books in English on the subject. Despite suffering two major burglaries, Donnelly generously donated 696 objects to the British Museum in 1980. Renowned for his perseverance, his favourite phrase, as noted by William Winkworth, was 'press on regardless.'

25
A RARE BLUE AND WHITE 'LOTUS AND PEACH' STEMCUP
Kangxi four-character mark and of the period
Finely potted with deep rounded sides rising from a tall hollow spreading foot, to a slightly waisted neck and gently flaring mouth rim, painted around the body with lotus and peach beneath a 'herring-bone' band beneath the mouth with cartouche containing the four-character mark, the foot with pendant lappets, box.
10.7cm (4 1/4in) high. (2).

£50,000 - 60,000
CNY490,000 - 580,000

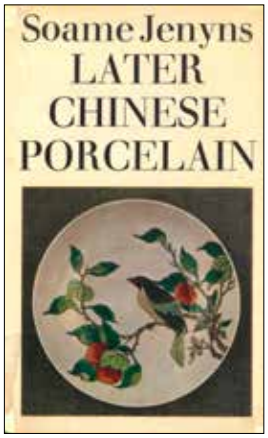
清康熙 青花花卉紋高足杯
青花「康熙年製」楷書款

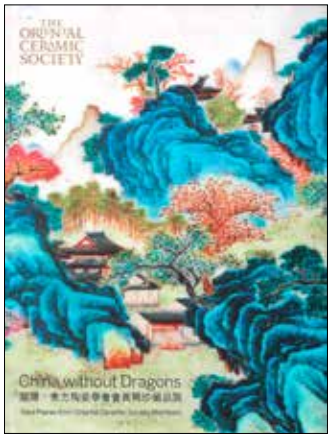
Provenance:
W.W. Winkworth (1897-1991), London
P.J. Donnelly (1908-1978), London
Adrian Joseph (d.2010), February 1996

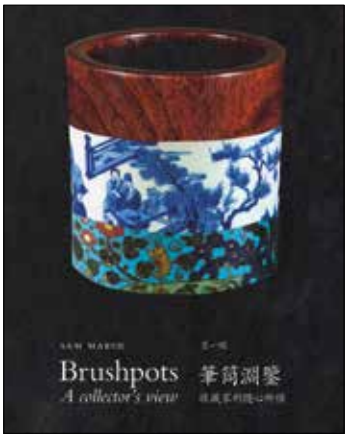
Published, Illustrated and Exhibited:
S.Jenyns, *Later Chinese Porcelain: The Ch'ing Dynasty (1644-1912)*, London, 1951, pl.1, fig.2c (published and illustrated)
The Oriental Ceramic Society, *Chinese Blue and White Porcelain: 14th to 19th Centuries*, London, 1953, no.239, pl.15.
The Oriental Ceramic Society, *China Without Dragons: Rare Pieces from Oriental Ceramic Society Members*, London, 2016, no.144
S.Marsh, *Brushopts: A Collector's View*, Hong Kong, 2020, p.110, fig.1 (published and illustrated)

來源：
W.W. Winkworth (1897–1991)，倫敦
P.J. Donnelly (1908–1978)，倫敦
Adrian Joseph（2010年去世），1996年2月

展覽著錄：
S.Jenyns，《Later Chinese Porcelain: The Ch'ing Dynasty (1644–1912)》，倫敦，1951年，圖版1，圖2c（著錄）
東方陶瓷學會，《Chinese Blue and White Porcelain: 14th to 19th Centuries》，倫敦，1953年，編號239，圖版15
東方陶瓷學會，《龍隱：東方陶瓷學會會員稀珍藏品展》，倫敦，2016年，編號144
墨一閑，《筆筒淵鑒：收藏家的隨心所悟》，香港，2020年，第110頁，插圖1（著錄）

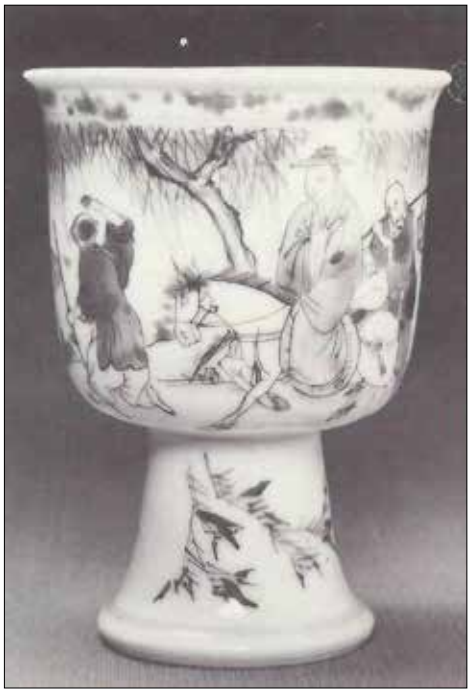






For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

The Sir Percival David Collection; image courtesy of the British Museum, London



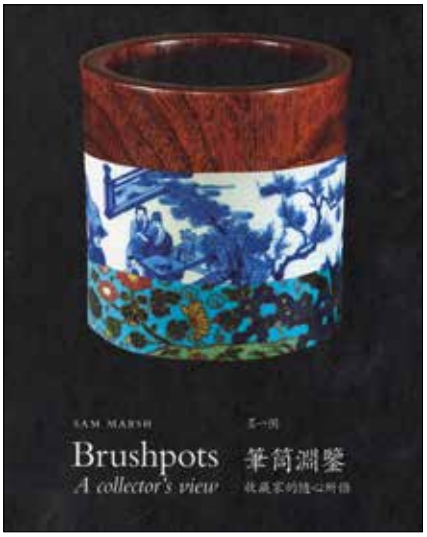
Transitional Wares and Their Forerunners, Hong Kong, 1981, p.146, no.93

The close resemblance between this cup and another one dated to 1666 (see The Oriental Ceramic Society, *China Without Dragons: Rare Pieces from Oriental Ceramic Society Members*, London, 2016, no.143), strongly suggests that the present vessel is among the earliest known porcelains to bear a Kangxi reign inscription. The first documented Imperial order of the Kangxi reign did not occur until the tenth year (1671), making such early marked pieces extremely rare.

Another dish in this sale (Lot 9) similarly belongs to this pioneering group of Kangxi period porcelains. Unlike the more familiar six-character reign marks of later years, these early pieces often feature inscriptions with cyclical dates: 1671, 1672, and 1673, rather than reign marks ending in the characters *nian zhi* (年製) 'made in the period'. In 1673, political unrest disrupted production at Jingdezhen, which only resumed in 1678, by which point six-character Kangxi reign marks had become standard. See P.Y.K.Lam, 'The Dating of Imperial Kangxi Ceramics,' in *Bulletin of the Oriental Ceramic Society of Hong Kong*, no.14, 2005–2006, pp.52–57.

Compare also with a related blue and white stem cup, early Kangxi, illustrated in *Transitional Wares and Their Forerunners*, Hong Kong, 1981, p.146, no.93. Another related blue and white stem cup, Kangxi four-character mark and of the period, is also illustrated by S.Pierson, *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains in the Percival David Foundation of Chinese Art*, London, 2004, p.55, no.A616.

Additional views



26
A FAMILLE VERTE HEXAGONAL 'OUTLAWS OF THE MARSH' BRUSHPOT, BITONG
Kangxi
Skilfully constructed from six carefully joined slab panels, each finely pierced with a hexagonal lattice with various figures, decorated in bright famille verte enamels, the top and bottom borders adorned with auspicious motifs, including a book, an artemisia leaf, and a conch shell, surmounted by a galleried rim decorated with scrolls, and supported by six short bracket feet with wave-pattern.
12.5cm (4 7/8in) high.

£8,000 - 12,000
CNY78,000 - 120,000

清康熙 鏤雕彩繪開光水滸人物圖六方筆筒

Provenance:
David Freedman Antiques, London, 19 May 2019

Published and Illustrated:
S.Marsh, *Brushpots: A Collector's View*, Hong Kong, 2020, pp.258-259

來源：
倫敦古董商David Freedman Antiques，2019年5月19

著錄：
墨一閑，《筆筒淵鑒：收藏家的隨心所悟》，香港，2020年，第258–259頁

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

The precision and complexity of the present brushpot exhibit an extraordinary level of craftsmanship. Given the intricacy of the openwork, it is likely that the lattice was cut before the panels were assembled, possibly using a template or mould to achieve uniformity across the sides. Interestingly, two panels repeat the same figural design, suggesting the careful use of a standard pattern or stencil.

The enamelled scenes depict characters from the Chinese classic *Shuihu zhuan* ('The Water Margin'). One panel may feature the formidable warrior Huyan Zhuo (呼延灼), nicknamed 'Double Clubs' for his skill with paired segmented staffs; a weapon closely associated with his bold and combative persona.

Some of the figures are shown with darkened faces, a traditional device indicating strength, resolve, and heroic fortitude.

This brushpot relates closely to a square jardinière with a mushi ju seal, circa 1690, in the Victoria and Albert Museum, London, illustrated by M.Wilson, *Rare Marks on Chinese Ceramics*, London, 1998, p.158, no.69. See also a related famille verte brushpot, Kangxi, illustrated by R.Scott, *Illustrated Catalogue of Qing Enamelled Ware in the Percival David foundation of Chinese Art*, London, 1991, p.24, no.819.

27
A RARE BLUE AND WHITE AND COPPER-RED PEACH-SHAPED DISH
Kangxi
Deftly potted in the shape of a peach with gently curving sides and supported on a short foot, finely painted in the interior with a scholar and attendant on a shore beside a pavilion surrounded by a dense thicket of pine and copper-red *wutong* trees, a fisherman on a sampan emerging from the right, all beneath prunus dotted with red and bamboo, a calligraphic inscription with seal at the top, box.
25.7cm (10 1/8in) wide. (2).

£6,000 - 8,000
CNY58,000 - 78,000

清康熙 青花釉裏紅高士山水圖詩文桃形盤

Provenance:
Richard Peters Antiques, London, 16 November 2016

來源：
倫敦古董商Richard Peters Antiques，2016年11月16日

The inscription on the dish reads:

倒影踈枝嵐翠
滴穿雲覓浮槎
淡庵

Which may be translated as:

The reflection of the branches and emerald green trees,
Drops through the clouds to seek a floating raft.
Dan An (The Unadorned Hut)

The poem evokes the image of trees reflected in the river, their shimmering shapes appearing to catch a drifting raft. The dish itself is crafted in the shape of an auspicious peach, and this, combined with the boatman gliding along the water, may allude to the famous tale 'Peach Blossom Spring' (桃花源記) by Tao Yuanming (365–427).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

In this story, a fisherman accidentally sails upstream into a forest of peach trees in full bloom. There, he stumbles upon the entrance to a hidden utopia; a secluded village whose inhabitants live peacefully, untouched by war or hardship. The villagers receive him warmly but implore him never to reveal their secret world. Despite his attempts to mark the way back, when the fisherman later returns, the enchanted paradise cannot be found again. This subject, an idyllic sanctuary where people exist in perfect harmony with nature, untouched by the troubles of the outside world, would captivate Chinese artists for centuries. Many painters have depicted this ethereal realm, forever searching for that fleeting vision of a lost, unspoiled paradise.

The present lot is rare, however, the rocks are rendered in the 'Master of the Rocks' style, with hemp-fibre brush strokes, and is related to a circular blue and white dish with copper-red and calligraphic inscriptions, Kangxi, cyclically dated to 1671, in the present sale (see Lot 9).

See a very similar blue and white and copper-red peach-shaped dish, Kangxi, with the same poem and design, which was sold at Bonhams London, *The Marsh Collection: Art for the Literati*, 3 November 2022, lot 18.

28
A TIELIMU BRUSHPOT, BITONG
Qing Dynasty
The cylindrical vessel smoothly carved with straight sides, the finely grained wood of chocolate-brown tone.
16cm (6 1/4in) high.

£2,000 - 3,000
CNY19,000 - 29,000

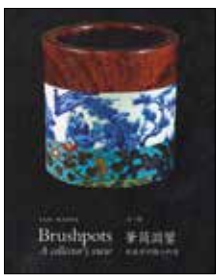
清 鐵力木素面筆筒

Published and Illustrated:
S.Marsh, *Brushpots: A Collector's Vision*, Hong Kong, 2021, p.42
and front cover (detail)

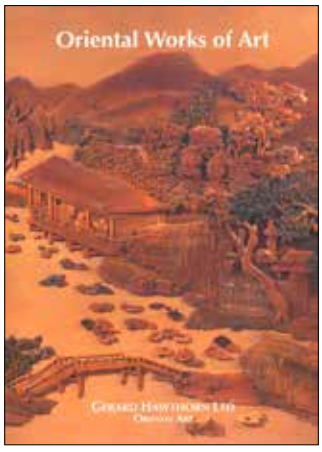
著錄：
墨一閑，《筆筒淵鑒：收藏家的隨心所悟》，香港，2021年，第42頁及封面（部分）

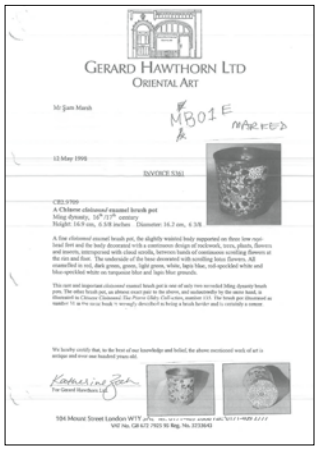
Tieli wood (鐵力木), literally 'iron strength wood', is a prized Chinese hardwood valued for its strength, density, and understated beauty. It is believed to derive primarily from species such as *Cassia siamea* or other leguminous hardwoods, and was historically sourced from tropical regions including southern China, Hainan, and parts of Southeast Asia. *Tieli* is dense, durable, and finely grained, with a characteristic reddish-brown to deep chestnut hue that darkens with age. It is often appreciated for its subtle figuring and smooth texture. The wood can sometimes display fine black streaks or cloud-like grain patterns.

28



Underside





29
A RARE CLOISONNÉ ENAMEL BRUSHPOT, BITONG
17th century
The vessel with straight tapering sides rising from three metal feet to a protruding mouth rim, the exterior brightly decorated in pink, red, yellow, blue, green and dark blue enamels with praying mantis, butterflies and dragonflies, all amidst flowers issuing from gnarled rocks, all between borders of floral scrolls above the feet and below the rim, the base decorated with classic lotus scrolls.
17cm (6 3/4in) high.

£12,000 - 15,000
CNY120,000 - 150,000

十七世紀 銅胎掐絲琺瑯花卉蟲蝶紋筆筒

Provenance:
Gerard Hawthorn Ltd., London, 12 May 1998

Published and Illustrated:
Gerard Hawthorn Ltd. Oriental Art, *Oriental Works of Art*, London, June 1998, no.18
S.Marsh, *Brushpots: A Collector's View*, Hong Kong, 2020, pp.152-153

來源：
倫敦古董商Gerard Hawthorn Ltd.，1998年5月12日

著錄：
Gerard Hawthorn Ltd. Oriental Art，《Oriental Works of Art》，倫敦，1998年6月，編號18
墨一閑，《筆筒淵鑒：收藏家的隨心所悟》，香港，2020年，第152–153頁

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

The Pierre Uldry Collection

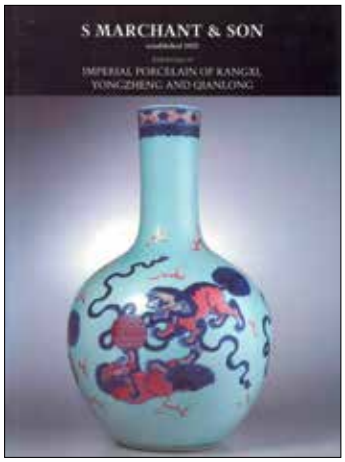
Compare with a very similar cloisonné enamel brushpot, dated as first half of the 17th century, possibly the pair to the present brushpot, illustrated by H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, p.137, no.135. See also closely related decoration on a cloisonné enamel lobed basin, early Qing dynasty, in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Enamels 2 Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, no.97.

In the refined visual language of late Ming and early Qing dynasty decorative art, the interplay of insects could carry a subtle yet pointed commentary on the fragility of power.

There is a long tradition in Chinese art of using insects to represent this; see for example, the painted handscroll 'Fascination of Nature', 1321, by Xie Chufang, in the British Museum, London (1998,1112,0.1.CH), which has been interpreted as a veiled critique of Mongol aggression and domination during the Yuan dynasty. The praying mantis (螳螂), admired for its fearless martial stance, yet immortalised in the proverb 'the mantis stalks the cicada, while the yellow sparrow lurks behind' (螳螂捕蟬，黃雀在後), becomes an emblem of the overreaching courtier or faction intent on seizing advantage, unaware of greater dangers. By contrast, the butterfly (蝴蝶) evokes fleeting beauty, joy, and the cultivated elegance of the court, standing for the vulnerable splendour of a ruling house. Hovering in the same air, the dragonfly (蜻蜓) embodies vigilance and the swiftness of change, its darting flight a visual metaphor for the sudden reversals and shifting allegiances that defined the Ming–Qing transition. Together, they form a naturalistic tableau in which beauty, ambition, and danger coexist: a quiet but eloquent reminder of the precarious balance at the heart of political life in the 17th century.

See a related cloisonné enamel 'lotus scroll' brushpot, 17th century, which was sold at Bonhams London, *The Marsh Collection: Art for the Literati*, 3 November 2022, lot 12.

Image courtesy of the Metropolitan Museum of Art, New York



30
A RARE BLUE AND WHITE '*LINGZHI*' OCTAGONAL JARLET
Yongzheng six-character mark and of the period
Finely potted rising from a recessed base, tapering to swelling shoulders surmounted by a narrow cylindrical neck with flaring mouth rim, each of the eight facets painted in vibrant cobalt-blue tone with a leafy sprig of *lingzhi*, below a band of florets around the neck, box. *6.9cm (2 3/4 in) high.* (2).

£40,000 - 60,000
CNY390,000 - 580,000

青雍正 青花靈芝紋八棱小罐
青花「大清雍正年製」楷書款

Provenance:
Sotheby's Hong Kong, 2 November 1994, lot 141
S. Marchant & Son, London, by 1996
Berwald Oriental Art, 9 January 2012

Published, Illustrated and Exhibited:
S. Marchant & Son, *Imperial Porcelain of Kangxi, Yongzheng and Qianlong*, 1996, no.30

來源：
香港蘇富比，1994年11月2日，拍品編號 141
倫敦古董商S. Marchant & Son ，至1996年
Berwald Oriental Art，2012年1月9日

展覽著錄：
S. Marchant & Son，《康熙、雍正與乾隆的御瓷精品》，1996年，編號30

Image courtesy of Beijing Palace Museum

A similar blue and white jarlet, also with a *lingzhi* pattern, Yongzheng mark and of the period, in the collection of the Palace Museum, Beijing, is illustrated in *Qingdai yuyao ciqi gugong bowuyuan cang*, vol.1, Part II, Beijing, 2005, pl.26. An earlier blue and white octagonal, pumpkin-shaped prototype, Yongle to Xuande period, is illustrated in *Ming and Qing Chinese Arts from the C. P. Lin Collection*, Hong Kong, 2014, p.114, no.28.

The present lot is painted with *lingzhi* fungus (靈芝), symbolising Immortality, spiritual power, and longevity. Often depicted in the hands of Immortals or as part of decorative motifs, it embodies the wish for a long, healthy life and the harmony between heaven and earth.

Compare with a similar blue and white octagonal jarlet, Yongzheng six-character mark and of the period, which was sold at Christie's New York, 24 September 2020, lot 820.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

大清雍
正年製

31 Y

A LARGE PALE GREEN JADE 'MOUNTAIN SAGES' BOULDER

18th century

The tall irregularly shaped stone imitating a large three-peaked mountain range with gnarled pine trees, a bearded sage with long staff followed by another bearded sage cross a bridge over a cascading waterfall, the winding path leading upwards into the mountain carved with cloud scrolls, the reverse similarly carved with steps and pine trees, the stone of pale green tone with small russet and cloudy patches, wood stand.

24cm (9 1/2in) high. (2).

£4,000 - 6,000
CNY39,000 - 58,000

十八世紀 青玉山水人物圖詩文山子

Provenance:

Spink & Son Ltd., London, 1987 (according to the collector's notes)

來源：

倫敦古董商Spink & Son Ltd.，1987年（藏家筆記）

The present jade boulder, carved with a dramatic cascading waterfall and two sage-like figures beneath towering peaks, evokes the poetic world of Li Bai (701–762), the Tang dynasty poet celebrated for his Daoist spirit, wine-fuelled reverie, and profound love of nature. His famous poem 'Viewing the Waterfall at Mount Lu' (望廬山瀑布) compares a plunging cascade to the Milky Way descending from Heaven; a metaphor for transcendence and the sublime:

日照香爐生紫煙，
遙看瀑布掛前川。
飛流直下三千尺，
疑是銀河落九天。

Sunlight strikes Incense Peak, rising purple mist,
From afar, the waterfall hangs before the river's mouth.
Its torrent plunges straight down three thousand feet,
As if the Milky Way were falling from the Ninth Heaven.

The combination of mountain, water, and sage figures may therefore allude to Li Bai's ideal of poetic Immortality, making this an object resonant with both literary and philosophical significance. See a painting by Zhong Li (active c.1480-1500), 'Li Bai gazing at the waterfall on Mount Lu', in the Metropolitan Museum of Art, New York, (acc.no.1991.438.4).

Compare with a related pale green and russet jade boulder, carved with 'the five old men', Qing dynasty, in the Palace Museum, Taipei, illustrated by Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pl.47.

See a related large pale green jade boulder, 18th century, which was sold at Bonhams London, 15 May 2014, lot 136.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Chronology

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

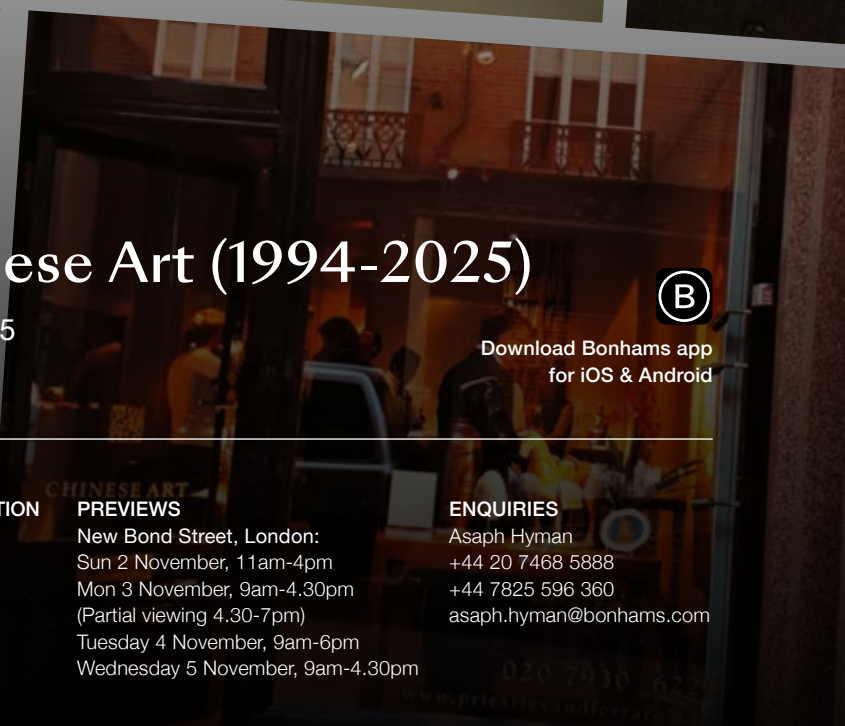
Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581
Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

Bonhams

AUCTIONEERS SINCE 1793



Priestley & Ferraro: Three Decades in Chinese Art (1994-2025)

London, New Bond Street | 6 November 2025
Online | 29 October to 7 November 2025

Download Bonhams app for iOS & Android

Bonhams is honoured to celebrate Priestley & Ferraro Chinese Art, who have built an exceptional legacy over thirty years, selling the finest early Chinese art with a focus on ceramics of the Song dynasty, as well as the rarest of Yuan and early Ming lacquer, and early Ming cloisonné enamel, jade and other works of art.

HIGHLIGHTS EXHIBITION
Bonhams New York
10-14 September

PREVIEWS
New Bond Street, London:
Sun 2 November, 11am-4pm
Mon 3 November, 9am-4.30pm
(Partial viewing 4.30-7pm)
Tuesday 4 November, 9am-6pm
Wednesday 5 November, 9am-4.30pm

ENQUIRIES
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+44 7825 596 360
asaph.hyman@bonhams.com

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as *"Bidders"* or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue.* Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders.* When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue.*

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement,* which you will find at Appendix 2 at the back of the *Catalogue,* and this will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description* of a *Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable **or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below.** Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot,* which is available for your own inspection or for inspection by an expert instructed by you.

The *Seller's* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

***Bonhams'* responsibility to you**

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement.*

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales,* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale.* At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We *reserve* the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder,* and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a Sale, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/$10,000/ HKD50,000/AUS$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.
Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.
We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement*, set out at Appendix 2 at the back of the *Catalogue*.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.
Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneer*s and the *Buyer*. This is our *Buyer*'s *Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer*'s *Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer*'s *Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

Hammer Price	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.
The following symbols, shown beside the Lot number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

† *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
⋆ *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
• Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
α *Buyers* from within the UK: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us)in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.
We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

SHIPPING For information and estimates on domestic and international shipping as well as export licenses please contact The Packengers Ltd on +44 (0) 203 154 4360
bonhamslondon@thepackengers.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.
From 28 June 2025, the import into the EU of non-EU origin property of a certain age (and in some categories above a certain value) into the EU is subject to additional requirements. Under the relevant EU Regulation, it is the Buyer's sole responsibility to assess whether any Lot meets the criteria for import into the EU. The refusal of any required Importer Licence or Importer Statement, or any delay in obtaining such Licence or Statement shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:
https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply or may be requested from:
Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority
Centre for International Trade
Horizon House, Deanery Road, Bristol BS1 5AH
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.* Neither we nor the *Seller* will be liable for any loss of *Business,* profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller*'s liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer*'s *Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer*'s *Premium.*

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1´ and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5´ and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58´ and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale:*

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer*'s sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price.* If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.

TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

Φ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. Bonhams is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Ω, α see clause 8, *VAT*, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or on Bonhams' website, and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot,* it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the Bonhams website, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue.*

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot,* or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.

7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale.*

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or E*stimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Departure of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further

3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, **the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection** of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business, Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non- conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any *VAT*) equals or exceeds 1000 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.

"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot.* A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage,
restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement.*

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams*' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue.*

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

☐☐☐☐ **Paddle number (for office use only)**

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection
Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.
At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful
I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: The Marsh Collection: Art for the Literati (Part IV)	Sale date: 6 November 2025
Sale no. 31706	Sale venue: New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200 .....by 10s
£200 - 500 .....by 20 / 50 / 80s
£500 - 1,000 .....by 50s
£1,000 - 2,000 .....by 100s
£2,000 - 5,000 .....by 200 / 500 / 800s
£5,000 - 10,000 .....by 500s
£10,000 - 20,000 .....by 1,000s
£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£50,000 - 100,000 .....by 5,000s
£100,000 - 200,000 .....by 10,000s
above £200,000 .....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes ☐ No ☐	If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY		
Please leave lots "available under bond" in bond ☐		Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com

Lot 14 (detail)

Bonhams
101 New Bond Street
London, W1S 1SR

+44 (0) 20 7447 7447
bonhams.com

AUCTIONEERS SINCE 1793